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DRAMATIC MIRROR
MOTION PICTURES AND THE STAGE

SEPTEMBER 22, 1917 PRICE TEN CENTS

GEORGE BEBAN
In "Lost in Transit"

Picture Theaters in New York Decreasing

GEORGE BEBAN
in
"LOST IN TRANSIT"

A Paramount Picture

And One of the Best Ever Released

As Good as "An Alien"

New York Review—Exhibitors' Herald, etc.

An absorbing love story

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Advertisement

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII — NEW YORK, SATURDAY, SEPTEMBER 22, 1917 — No. 2022

MANAGERS AID GOVERNMENT IN TAX BILL COLLECTION PROBLEMS

Klaw Advises Use of Stamps Which Would Be Affixed at Box-Office—New York Theaters Will Contribute $1,500,000 Annually to Treasury—Measure Expected to Wipe Out Sidewalk Speculators—Tax as It Applies to Amusements

The amusement tax as provided by the war revenue bill which passed the Senate on Sept. 10 will exceed, it is estimated, $18,000,000 a year, of which the New York theaters will contribute $1,500,000. The method of collection has not as yet been settled and managers are advancing to the Secretary of the Treasury varied suggestions as to the simplest way of gathering the revenue.

Marc Klaw, president of the United Managers' Protective Association, has written to Secretary McAdoo advising the use of stamps, which would be purchased from the Government by the managers and affixed to tickets as they are sold at the box-office. The only other course planned, so far as it is known, provides for the submission of sworn box-office statements to the Internal Revenue Commissioners. The latter plan, it is believed, would entail an expense almost equal to the amount of tax collected. On the other hand, it is pointed out, the purchasing and affixing of stamps will prove inconvenient and annoying.

Whatever method prevails in the end, it is generally agreed that the sale of tickets by the agencies will be attended by such complexities as to throw that end of the business into a state approaching chaos. Provision is made that premiums of 50 cents over the box-office price shall be assessed 5 per cent. and that premiums in excess of 50 cents are to be taxed 30 per cent. Both of these taxes are to be borne by the persons selling the tickets.

Inasmuch as the brokers and speculators purchase tickets at $2 or $2.50, and that they are likely to dispose of these tickets at prices depending on the market of the moment, it is pointed out that the use of stamps is naturally out of the question and that the Government will be compelled to rely upon the statements furnished by the brokers. The conditions attending this branch of the ticket trade are such that it will be next to impossible for Government inspectors to check these figures.

It is said that one effect of the tax will be the passing of the sidewalk speculator, whose business is conducted on a more or less irresponsible basis. The result on premiums, according to the opinion of Mr. Klaw, will be to reduce the premiums demanded and so help to put the entire ticket situation on a sounder basis.

Several theatrical managers are of the opinion that a source of revenue was overlooked in the raw film product of the country and the motion picture theaters, the admission prices to which are under 25 cents. The only motion picture tax imposed by the Government provides for a levy on those tickets costing more than 25 cents.

The tax on theater tickets will go into effect on Nov. 1. In its present form it provides for a direct tax of 10 per cent. on theater tickets costing more than 25 cents, to be paid by the person buying. Thus the $2 ticket will cost $2.20 at the box-office and the $1 ticket will cost $1.10.

The section of the bill which applies to theatrical admisisons of all kinds, cabarets, and also theater ticket agencies, is reprinted herewith:

Sec. 700. That from and after the first day of November, nineteen hundred and seventeen, there shall be levied, assessed, collected, and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment: provided, That the tax on admission of children where an admission charge for such children is made shall in every case be 1 cent; and (b) a tax of 1 cent for each 10 cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment, service, or merchandise; and, in addition to the above, (c) upon tickets of admission to theaters, operas, and other places of amusement, sold at news stands,

(*Continued on page 4.*)

GRAND OPERA PAYS AT POPULAR PRICES

San Carlo Company Plans to Play Annual Engagement Here

In view of the flattering success which has attended the season of the San Carlo Opera company at the Forty-fourth Street Theater, the organization is planning henceforth to give an annual series of performances in New York. Capacity houses are reported to have been the rule throughout the engagement, demonstrating that grand opera when presented at popular prices can pay here. The season was originally scheduled for two weeks, but was extended for a third week owing to requests. So productive was the result at the box-office that Lee Shubert urged Fortune Gallo, director of the organization, to continue the San Carlo engagement for a month. However, the guaranteed out-of-town dates prevented the acceptance of the Shubert offer.

Gallo has long been a believer in the idea that grand opera, with capable artists and without so-called "stars," could be given profitably in America at prices ranging no higher than $2 for the best seats. He persisted in his idea and soon his company reached a position where it undertook longer continuous operatic tours than any other traveling lyric company, and season after season visited the same cities under guaranteed contracts.

This year Gallo decided to invade New York, despite the fact that the time was unpropitious for opera here, that the public was to have plenty of opera with the Metropolitan and Chicago organizations in competition, and that war activities were taking up considerable attention, and his judgment has been justified by the remarkable success of his season.

WILL NOT DARKEN SIGNS

Lights for Great White Way Cost but Little in Way of Extra Coal

The electric signs along the Great White Way will not be darkened after all in spite of the agitation recently aroused against them on the ground that their lighting increased the consumption of coal. According to a statement made by officials of the New York Edison Company the extra current used for lighting the signs of Broadway really costs very little in the way of extra coal. Almost exactly the same amount of coal is used, it is said, whether the electric signs are lighted or not. The lighting plants for the city's needs have to be operated, and the extra current for the signs does not compel the use of any more fuel.

SPALDING JOINS ARMY

Albert Spalding, the violinist, has cancelled his tour of the United States and Canada for the coming season and has joined the aviation branch of the Signal Corps as an interpreter. This patriotic move on his part will cost a sum that his manager has figured at $35,000 in contracts for the Winter.

Spalding is an accomplished liguist, having lived much abroad, both during and after his student days in Florence.

SHUBERTS BUY LUBIN MOTION PICTURE PLANT

New York Managers Obtain Studio at Betzwood, Pa., and Are Negotiating for Famous Philadelphia Plant

PHILADELPHIA (*Special*).—The Shubert forces have purchased the Lubin motion picture plant at Betzwood, a suburban town, and are negotiating for the city plant at Twentieth Street and Indiana Avenue, according to reports received by the MIRROR. There has been considerable interest manifested among amusement people of this city as to the disposition of the property which was once the center of the film industry in this particular section of the country, and the announcement that the Shuberts have obtained it means in all probability that it will be continued as a motion picture studio.

The plant, which was constructed by the Lubin Company several years ago, while at the height of its prosperity, will probably be used for the productions of the Advance Motion Picture Corporation, of which Lee Shubert, Arthur Hammerstein and Ralph Ince are the heads. This company was organized last Spring, with Elaine Hammerstein, Lucille Lee Stewart, and May Thompson as stars. Following the presentation of three features in which these actresses will appear, a number of plays will be produced, based on plays and operettas under the control of Lee Shubert. The studio is one of the finest in the East in appointment and natural advantages. Built of glass and concrete it is located in a region particularly suitable for scenes in which garden parties and week end parties on an extensive estate are represented.

Both the Betzwood and the city plants were recently offered in a liquidation sale, under the management of Samuel T. Freeman and Company, auctioneers. The city plant includes a two-story factory building, a two-story studio building, a five-story administration building, a two-story boiler house, and a garage. All the buildings are of concrete. The machinery and equipment of the plant, which are of an elaborate nature, were also placed on sale.

WORKSHOP PRODUCTION

Institution to Present "The Infanta" in Greenwich, Conn.

The Theater Workshop of New York City will present "The Infanta," by Astrid Kimball, a student in Professor Baker's playwriting class at Harvard, at the Greenwich Theater, Greenwich, Conn., on Friday evening, Sept. 21. The play was suggested by Oscar Wilde's story, "The Birthday of the Infanta." The leading part will be played by Dorothy Chesmond, who has been seen on Broadway in important roles with Maude Adams. Effingham Pinto will play the part of the deformed mountain youth. Harry Neville and Arthur Row will each have important roles. The play is being directed by George Henry Trader of the Frohman forces.

"AS OTHERS SEE US"

A new play, by Lillian Trimble Bradley and Henry B. Stillman, entitled "As Others See Us," is to be presented in Stamford, Conn., later in the month. Lucile Watson will play the leading role.

NO MORE STAGE MEALS, URGES GOVERNMENT

Food Administration Advises Use of Artificial Rather Than Real Edibles in Theatrical Productions

WASHINGTON, D. C. (*Special*).—The United States Food Administration, of which Herbert C. Hoover is the head, has issued an appeal to the theatrical industry to substitute artificial for real food during the war. Following is the official announcement:

"The food administration is asking the theatrical and moving picture people of the country to refrain from using real food in their productions during the war. The administration is of the opinion that in meals on the stage and in the making of films imitations can be used in most cases, and believes that where this is not possible the scene showing the use of food can be omitted.

"The amount of food unprofitably used in theatrical performances throughout the country amounts to a much larger bulk than is ordinarily realized. The food administration desires to stop not merely the actual waste of this food material, but to prevent the unconscious bad effect on audiences at this time when every effort is being made to drive home the need of the elimination of every possible food waste as a means of helping to win the war."

SHUBERTS AND K. AND E. GET CHICAGO HOUSE

New York Managers Continue Pacificatory Booking Policy by Acquiring Studebaker Theater—Brady Allied with Them

CHICAGO (*Special*).—Another peace pact has been signed between the Shuberts and Klaw and Erlanger. The two leading forces of the theatrical world, in conjunction with William A. Brady, have formed a triple entente for the operation of the Studebaker Theater, and this playhouse, after a five-years' career devoted to motion pictures, will resume its position as a first-class theater. The interior will be remodeled at a cost estimated at $70,000, and it will be opened about the middle of October.

The pooling of interests of the Shuberts and Klaw and Erlanger in the management of the Studebaker, is another link in their new booking policy established a few years ago, and which called for a cessation of hostilities in those large cities where their enterprises were mutually affected.

NEW SPANISH OPERETTA

"The Land of Joy" to Be Presented Here in November

Joaquin Valverde, Spanish composer, has arrived in this country with a new operetta called "The Land of Joy," which will be produced here next month. The original book is the work of J. Felizonda and Eulogio Velasco; the American version and lyrics are by Ruth Boyd Ober. A company of fifty Spanish players has already been assembled in Havana but the nature of the work, which was designed especially for American presentation requires also a cast of American players who will be merged with the Spanish company in Havana. In the American contingent are Nanette Flack, George Lydecker, Irving Brooks and twelve chorus girls who will leave shortly for the Cuban capital.

"The Land of Joy" will receive its premiere in the National theatre, Havana, Oct. 1st and after playing there for a month will be seen in New York.

TO SET FARCE TO MUSIC

A. H. Woods has arranged with Guy Bolton to adapt the farce, "The Girl from Rector's" to the musical comedy stage. The piece, which in its French original was called "Loute," was presented in New York several years ago.

White.

A "MAYTIME" SCENE
William Norris and Gertrude Vanderbilt Represent an Octogenarian and His Youthful but Disrespectful Admirer

HITCHCOCK LEASES HOUSE

Acquires the Forty-fourth Street and Will Present Musical Revues There

Raymond Hitchcock, whose debut as an actor-manager was made with the production of "Hitchy-Koo," at the Cohan and Harris Theater, will soon become a theater manager as well. So great has been the success of his musical revue which has been playing on Broadway since early last June, that Hitchcock and E. Ray Goetz, who is associated with him in his theatrical ventures, have taken a season's lease of the Forty-fourth Street Theater, which will be renamed Raymond Hitchcock's Forty-fouth Street Theater, and reopened on Monday, Sept. 24, with "Hitchy-Koo."

Messrs. Hitchcock and Goetz are already planning to make another musical production. The Dolly Sisters have been engaged for this new revue, which will follow "Hitchy-Koo" at Hitchcock's Theater.

MOROSCO THEATER TO OPEN

The Morosco Theater will open for the season on Monday night, Sept. 24, with "Lombardi, Ltd.," a new comedy by Frederic and Fanny Locke Hatton.

JANE GREY,
Who is a Charming "De Luxe Annie" at the Booth Theater.

FRAZEE TO BE ACTIVE

Preparing James Montgomery's "The Slacker" for Production

H. H. Frazee is planning a renewal of theatrical activities following a year in which he has devoted his attention principally to the interests of the Boston Red Sox, of which he is part owner. He is preparing to produce James Montgomery's latest play, "The Slacker."

MANAGERS AID GOVERNMENT

(*Continued from Page 3*)

hotels, and places other than the ticket offices of such theatres, operas, or other places of amusement, at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under clause (c) of this section, a tax equivalent to the per centum of the amount of such excess, and if sold for more than 50 cents in excess of the sum of such established price plus the amount of any tax imposed under clause (a) of this section a tax equivalent to thirty per centum of the whole amount of such excess, such taxes to be paid by the person, corporation, partnership, or association selling such tickets; and, in addition to the above, (d) a tax equivalent to fifty per centum of the amount for which the proprietors, managers, or employes of any opera house, theater, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be paid by the person, corporation, partnership, or association selling such tickets. In the case or persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement there shall be levied, assessed, collected, and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents, or in the case of moving picture shows and outdoor general amusement parks, main gates, shows and rides therein, the maximum charge for admission to which is 25 cents.

No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, or admissions to agricultural fairs, nor in respect to admissions to bona fide Chautauquas and Lyceum courses which are contracted for and guaranteed by local companies, associations, or individuals.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

Sec. 701. That every person, corporation, partnership, or association receiving any payments for such admission shall collect the amount of the tax imposed by section seven hundred, and shall make returns and payments of the amounts so collected, at the same time and in the same manner as provided in section five hundred and three of this Act.

Every person, corporation, partnership, or association liable to the tax imposed by subdivision (c) or (d) of section seven hundred, shall make monthly returns under oath in duplicate and pay the tax imposed by such subdivisions to the collector of internal revenue for the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation prescribe.

NATIONAL ASSOCIATION TO HOLD MEETING

Film Men to Consider Plans for Organization of Advisory Committees—Brady to Review War Activities

A special meeting of the members of the National Association of the Motion Picture Industry will be held at the headquarters in the Times Building, Thursday morning, Sept. 20, at 11 o'clock, when an amendment to the by-laws is to be voted upon providing for an increase in the membership of the Executive Committee from nine to twelve members. The Board of Directors has recommended this action, but ratification by the entire membership is necessary before the present committee can be enlarged.

Immediately following the members' meeting, the Board of Directors will convene for the September quarterly meeting, which is the first to be held under the amended by-laws. The subjects which are on the calendar for consideration at this meeting include reports of the committees on Expositions, the All-Star Picture, and the Service Bureau. The establishing of a film theft bureau is to be considered, also plans for proceding with the organization of advisory committees in important film centers. President William A. Brady will review the activities of the various sub-committees of the War Cooperation Committee which are acting in conjunction with the Federal Departments. Matters pertaining to the legislative work this Fall will receive attention by the directors, and a report regarding the possibility of an affiliation with the Pacific Coast Producers' Association will be presented.

JOAN SAWYER NEW PALACE HEADLINER

In Addition to Dancer, Continued Interest Is Displayed in Granville's Military Act and Lucille Cavanagh

The unusual and timely feature, consisting of Private Bernard Granville and the fifty crack soldiers from the Seventy-first Regiment, with Lieutenants Barrell and Ossingo in command, remain at the Palace Theater for another week in their unique and entertaining military demonstration. That Granville would please was to be expected, but that so much humor, harmony and genuine acting talent could be found among the enlisted men was a distinct surprise. Earl Carroll and Arthur Fields, who have written and directed the feature, remain in the act for the second week.

Joan Sawyer, with George Harcourt as her partner, has arranged a dance offering which has the headline spot on the Palace program. The series of dances has the same distinction which has marked all of Miss Sawyer's previous exhibitions, and the costuming and stage setting are pleasing. When the dance craze was flourishing in New York Miss Sawyer played for twelve consecutive weeks at the Palace, a record that has remained unbroken.

Another delightful number is contributed by Lucille Cavanagh, who, with Paul Frawley and Ted Doner as her assistants, is appearing at this theater for the fourth and last week. Miss Cavanagh has introduced a new and ingratiating personality, coupled with ability, to the vaudeville stage, and for the four weeks she has remained on Broadway she has been enthusiastically received.

The balance of the program includes Wellington Cross, who appears as a "single," accompanied at the piano by Ted Shapiro; Billie Montgomery and George Perry in their "Two Bachelors of Art," Harriet Remple and company in a sketch called "Just Around the Corner," and the Gaudsmidts's trained poodles. In addition to the vaudeville program are shown "The Retreat of the Germans at the Battle of Arras," which have been said to be the most thrilling war pictures projected. They represent scenes of actual fighting.

TO PRESENT PLAYS IN TRAINING CAMP

Laurette Taylor, Raymond Hitchcock and Bernhardt to Appear at Plattsburg

New York theatrical managers are arranging to present Broadway attractions at Plattsburg for the entertainment of the men in training for the Officers' Reserve Corps. On Saturday night, Sept. 22, under the direction of George C. Tyler, Laurette Taylor and her company will present "Out There," the war play by J. Hartley Manners in which she appeared last season, before the Plattsburg boys, while on the first Sunday of November Raymond Hitchcock and his company will present "Hitchy-Koo." Another advance booking has been recorded for the Plattsburg Camp Theater, Sarah Bernhardt having promised to appear there with her company on the second Sunday of November.

Last Saturday night A. H. Woods sent the company which is presenting "Mary's Ankle" at the Bijou Theater to Plattsburg for a performance of the play in the camp theater on Sunday night, and others of his attractions are to follow.

Lieut. M. L. Fulcher, a theatrical man, who has already won a commission at Plattsburg, is in charge of the camp performances.

MRS. FISKE PREMIERE

The premiere of the new play in which Mrs. Fiske will appear this season will take place next month under the joint management of Klaw and Erlanger, George C. Tyler, and Arthur Hopkins. As announced exclusively in last week's MIRROR the play will be concerned with the life of George Sand and will introduce the French novelist at the beginning of her love affair with Alfred de Musset. Philip Moeller, one of the directors of the Washington Square Players, is the author of the play.

MARY ANDERSON NOT COMING

Joseph Riter has received a letter from Mary Anderson (Mrs. Antonio F. de Navarro) which defeats for the present the plans he had entertained of bringing the actress to America for a series of performances in "Pygmalion and Galatea," a drama in which she formerly appeared. Madame Navarro writes in part: "I am now engaged far ahead and cannot accept any offers."

White, N. Y.

TYLER BROOKE.

Now playing the lead in Oliver Morosco's "So Long, Letty," which is enjoying a long run on the Coast. Mr. Brooke is exclusively managed by Chamberlain Brown.

HEARD ON THE RIALTO

"Onward and upward" repeats Raymond Hitchcock to himself and immediately he acquires the Forty-fourth Street Theater where he will shortly begin activities as an honest-to-public manager. Six months ago Hitchcock's name was conspicuous in the emanations from the Century Theater mimeograph. He was to take part in the forthcoming production and attempt to forget that "Betty" ever existed. And then came "Hitchy-Koo" and a fortune. The pulse of the public has been felt and found responsive to the comedian's type of musical revue. Now Raymond is on his way to greater fame, never minding the fortune which is apt to be lost, according to tradition, in building up managerial prestige.

The Forty-fourth Street will also be the scene of the twofold activities of Justine Johnstone, and patrons of Rialto retreats will be torn between desires to see the much-advertised beauty (credit chiefly of Toxen Worm) as a performer in "Oh Justine" on the roof or as a hostess in the Little Club in the basement.

The most feverish industry in the United States at present is not that of munitions making but that of writing war songs which will prove to our soldiers what "Tipperary" was to the British troops in the early days of the war or "A Hot Time in the Old Town" to the American boys in the Spanish war. "Everybody's doing it," in the words of Irving Berlin's song about the dancing craze, and as far as we can judge everybody's failing in the endeavor to write a melody which will be as singable as it is spirited. George M. Cohan has come the nearest to writing a good war song. At least his words possess those qualities of rhythmic appeal, dash and irresponsibility, without which no war song could succeed, but the tune cannot be sung. It is utterly lacking in melody, charm and simplicity. Written with sort of a bugle call motif it is particularly trying to sensitive ears.

We have an idea that if a genuinely successful war song is written in this country, it will be written impulsively, without effort, and that it will bear but little reference—if any at all—to the war or our participation in it.

Figures prominent in the public eye are endorsing plays these days with as much avidity as press agents and naturally the press agents of the plays concerned are growing more and more indifferent to the opinions of the critics. President Wilson goes on record every little while over the merits of this or that attraction, and recently Col. Roosevelt made a glowing tribute to the charm and moral of "The Country Cousin." Now comes a report from Washington that Senator Lodge availed himself of a half-column of type, under a two-column heading, in the Washington *Times* to declare that 'Hamilton' is a wonderful play."

FROM FAME TO FORD

PETERSBURG, VA. (*Special*).—The Academy of Music has been recently sold by C. L. Seyler to George B. Carter for the approximate price of $20,000. The new owner intends to convert the building into an up-to-date garage.

Now that "Polly with a Past" is out of the way David Belasco has begun preparations of his second production of the season—a drama by Willard Mack, entitled "Tiger Rose." It will be presented at the Lyceum next month. With the staging of this attraction, the patrons of Mr. Belasco are assured of variety in their theatrical bill of fare—strong, red meat from the fires of Mack and frothy, tasteful meringue from the patisserie of Bolton and Middleton.

Would there not have been some publicity value in an enterprise which permitted Robert Hilliard, immaculate and imperturbable, to attend the premiere of "Hamilton" at the Knickerbocker between the acts of his own play at the Criterion?

Several of the reviewers on the day following the production of "Cheer Up" at the Hippodrome gave lengthy paragraphs to the antics of a clown in the Bud Snyder Trio, a bicycle comedy act, referring to him as Snyder himself. It now develops that the clown who many declare to be the funniest and most original of his kind since "Slivers" bears the name of "Blutch" Landorf. As the story goes R. H. Burnside discovered him during a visit at a burlesque show at the Columbia Theater, where the Snyder act was appearing. Until a year ago he was used solely for bicycle tricks, but at that time Mr. Snyder tried him in a tramp clown costume and he has continued in this ever since.

OFFERS ROOMS FOR REHEARSAL

The Professional Woman's League has written THE MIRROR tendering the use of its rooms for companies which are rehearsing for the new season and which are unable to obtain rehearsal facilities in the theaters or halls adjacent to Broadway and Forty-second Street. The society's rooms are located at 1999 Broadway.

GRACE GEORGE PREPARING

Grace George has begun preparations for her season of repertory at the Playhouse. Her engagement will begin some time in October, following the departure of "The Man Who Came Back" for a run in Chicago.

SETTLE THEIR DIFFERENCES

The differences between Raymond Hitchcock and Messrs. Ziegfeld and Dillingham that arose when they proposed to enforce a contract under which the comedian was to appear in the new production at the Century have been settled, according to a statement from Hitchcock's office. Mr. Hitchcock has agreed to play for the two managers at some future date.

CHAPIN PLAY TO BE GIVEN

"Augustus in Search of a Father," a short play by the late Harold Chapin, who was killed in action at Loos, will be presented in New York this season by Mrs. Alice Chapin, his mother, and a well known actress.

White.

FRANK CRAVEN

and Grace Goodall Settle a Marital Problem in "This Way Out."

SELWYNS TO BUILD THREE PLAYHOUSES

All Will Be in Forty-second Street—Many Plays to Be Presented

Selwyn & Company will build three theatres on West Forty-second street, near Broadway, during the coming season. They will be the Selwyn, Margaret Illington and Margaret Mayo Theatres. All will be on the north side of the street. On the south side the Selwyns already have the Harris theatre.

The new buildings will give the block on West Forty-second street between Broadway and Eighth avenue twelve theatres, in addition to two roof gardens.

For the first time the Selwyns will produce musical plays this season—"My Baby," by Margaret Mayo and Jerome Kern, and "All Night Long," by Avery Hopwood and Irving Berlin.

Their play-producing plans call for "The Pipes of Pan," a comedy by Edward Childs Carpenter, with Norman Trevor and Janet Beecher in the leading parts; "Why Marry?" a comedy by Jesse Lynch Williams, with Arnold Daly, Nat Goodwin and Edmund Breese in the cast and "Madame Cecile," a comedy by Dr. Louis K. Anspacher.

Other forthcoming productions include "Double Exposure," a farce, by Avery Hopwood; "Don't Be Afraid," a mystery play, by the same writer; "Too Much Efficiency," a play by Cyril Harcourt from a novel of the same title by E. J. Rath; "Tea for Three," a comedy by Roi Cooper Megrue; "Losing Eloise," a comedy, by Fred Jackson; "The Mighty Hunter," a farce, by Owen Davis, and a new comedy by Jane Cowl and Jane Murfin, in which Miss Cowl will be starred next spring.

FAVERSHAM DELAYS PLAY

Troop Movements Affect the Shipment of Chairs for New Broadhurst Theater

Traveling theatrical companies continue to feel with serious consequences the effects of the commandeering by the Government of the railroad facilities of the country. The first effect of the governmental action, so far as it applies to New York managers, was experienced by William Faversham who has been compelled to postpone his production of Shaw's "Misalliance" at the new Broadhurst Theater because the railroads were unable to deliver the orchestra chairs for the playhouse.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

A COMMITTEE ON PRODUCERS' RIGHTS

EVENTS of the day, like uncopyrighted books, are open material for the producer of photoplays. No one has exclusive privileges to a theme or a subject and the rights to a title mean little, for it may be nearly duplicated without violation of the law, thereby lessening the value of advertising.

Legally, a producer is well within his rights in taking the wind from the financial sails of a competitor, but there are ways of playing the game, legally permissible, yet detrimental to the manufacturing as well as the exhibiting end of the industry.

We have come to the place where a producer who attempts any picture of an unusual character, or on a particularly lavish scale, and advertises it accordingly, is almost certain to need the competition of other pictures modeled along the same lines, yet more cheaply made and given a similar title.

Occasionally it happens that two men simultaneously conceive the same idea, in which case, of course, there is nothing to be said; but far more often the duplications of subject matter are intentional. They are purposely put forth to share in the business created by an advertising campaign conducted by another producer.

The National Association of the Motion Picture Industry is conducted for the purpose of dealing with just such conditions. Through organization and conferences, the makers of motion pictures aim to correct injustices that are within the law, yet harmful. Committees have been appointed to consider nearly every phase of the manufacture and distribution of photoplays, why not a Committee on Producers' Rights?

WILLIAM A. BRADY, president of the association, is in a position to add to the many creditable accomplishments of his administration by naming such a committee.

ANOTHER NEW ENGLAND MYSTERY

THE editor of the Darien *Review*, called "the liveliest weekly newspaper in the liveliest town in Connecticut," writes to THE MIRROR, "Darien, we believe, is the largest town in New England that has no motion picture theater." Accompanying the letter is a leaflet setting forth the desirable points of this theaterless community.

Located thirty-five miles from New York, with a population of 5,000, and supporting a weekly newspaper that is fifty per cent advertising, we wonder why the residents of Darien are forced to journey to Norwalk, or Stamford, or some other neighboring town for entertainment.

On the face of the facts, this appears to be a real opportunity for an investor with a little capital and a sense of showmanship. That there is money in Darien is indicated by the advertising columns of the Darien *Review*, and the theatergoing public justifies the insertion of announcements from picture houses in near-by towns.

Why this public is forced to travel instead of walking around the corner to Main Street is one of the mysteries of New England.

HUNGER MAY COME, BUT LIGHT MUST STAY

WITH the threat to turn off the lights of the Great White Way in New York, coupled with the intimation that the playhouses of Berlin are to be forced to give but two performances a week, we begin to realize that war is about to encroach upon the domain of the stage. Some time ago the theaters of London and Paris were hit by the demands of the conflict over there, but compromises were effected which enabled amusements to continue.

The prospect of a dark Broadway is an incident which has not been thought of in connection with the war until authorities in Washington began figuring on the possible shortage of coal. We have had a touch of the HOOVER plan to cut down on food. While there has been no noticeable increase in lean and hungry Cassiuses in the streets, we have stood about as much of a reduction of the menus as is agreeable. We have been content with making the dinner hour shorter, but there is a general feeling that there shall be no very great reduction in what is now set before us.

Berlin is left to work out its own troubles in going to the play but twice a week, but can New York do without its White Light district? The metropolis may hunger and pull up its belt, but Dr. GARFIELD's intimation that the greatest theatrical thoroughfare in the world is liable to be thrown into even partial eclipse may cause a revolution right here, compared with which the rounding up of slackers and the obliteration of the I. W. W. will be inconsequential.

Darkness in the White Light sector of Manhattan in inconceivable, and Dr. GARFIELD is respectfully warned that when he undertakes to save coal by this method he will encounter such a protest as may cause him to follow MALONE's steps when that official gave up a government job in order to line up with the suffragettes.

THE HOUSE THAT HARRIGAN BUILT

NEW YORK is to have a theater du Vieux Columbier, as has been previously stated in THE MIRROR—the old Garrick in Thirty-fifth Street, done over to suit the requirements of the French management. The seating capacity is to be cut down; the top gallery is to be torn out and the orchestra floor will be so reduced that it will be easily filled. Back of the parquet will be a spacious promenade, like the strolling places in the Parisian playhouse.

A little later we shall see the French name of the house in bright lights above the entrance, but up above that in the stone which was placed there when the house was in course of construction one will hope to see the same lettering, "Harrigan's Theater." Let it remain, Messieurs, as a reminder of New York's best beloved comedian who when the house was being erected dreamed that he might reach the top rounds of the legitimate. We shall not be misunderstood when we say that it is well that he never realized his dream. He was better as he was.

If we are not misinformed, RICHARD MANSFIELD occupied the theater soon after it was finished, and it was then that the name of the house became the Garrick. It was so printed on the bills and in the advertisements, but the name of the builder, HARRIGAN, remained cut in the stone well up in the front, and there it is at this writing. In the words of a great law writer on the Charter of England, *Esto perpetua*.

AGAIN THE SCALPER IS WITH US

NOW THAT the theatrical season is again wide open the old question comes up, Is the public to be bulldozed and badgered by ticket scalpers on the sidewalks under the very lintels of the theaters?

There is a vague impression that this nuisance was done away with by some sort of local legislation, but he is back in some places, just as blatant and insistent as ever. A correspondent of THE MIRROR writes that a few nights since he went to a theater the name of which he gives, but which is withheld for reasons, and "found" at the box-office the old story that such seats as he asked for were "all sold." He was informed, however, that he could have seats in a box for $2.50 each.

He declined to purchase, because, as he was entering the theater, he was "held up" by several scalpers who offered seats at the price he was willing to pay, $1.50 each, and which he bought of a scalper after the box-office had informed him that the seats he asked for were "all sold." And the scalpers who sold the tickets were within sound of the box-office. It may be possible that the management of the house did not know of this, but it is hardly probable.

DAILIES REPRINT ZUKOR ARTICLES

INTEREST in the articles by ADOLPH ZUKOR, the third of which appears on another page of this issue, has exceeded even the expectations of THE MIRROR.

No man connected with the motion picture business is better qualified to write of its origin, development and future, a fact that is being recognized by daily newspapers as well as the trade.

That many editors of large dailies are reprinting this series in full, is only another indication of the increasing attention being given the details of a great business.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Pawn" Shows Whiteside as Sinister Japanese; "Rambler Rose," Conventional Musical Comedy; "Over the 'Phone," a Comedy of Sentiment and Sophistication

"THE PAWN"

Melodrama in Three Acts by Azelle M. Aldrich and Joseph Noel; Presented by the Shuberts at the Fulton Theater, Sept. 8.

Baron Takada.....Walker Whiteside
Tom Graves.....James L. Crane
Lieut. Fred Willetts.....Malcolm Duncan
Henry Belmore.....Joseph Selman
Hushmaru.....Edward G. Robinson
Clay Van Duser.....Charles A. Bellon
Cherry Graves.....Marjorie Wood
Portia Gale.....Gertrude Dallas
Martha Willetts.....Ione McGrane
Fuji, a maid.....Isa Aoki
Joske Aruga.....G. Tatsuno

Adherents of the Baron

Oi.....K. Takemi
Jani.....K. Akashi
Sato.....S. Furusho
Yano.....Eizo Terui
Saki.....C. Miyaki

Exerting a curiously effective personality in the role of a sinister Japanese, Walker Whiteside reveals in "The Pawn" a talent which the public appreciated and acclaimed a number of years ago when "The Typhoon" was his medium. Mr. Whiteside is undenially interesting, but no one actor, or even an entire company of actors, for that matter, could elevate the melodrama offered at the Fulton above the standard of theatrical clap-trap.

The plot deals with a problem, which, in so far as its pertinence in present day facts is concerned, seems to have been conceived in the minds of the authors—the problem of mixing the blood of the sons of Nippon and the sons of Uncle Sam. We are informed that an ambitious youth and his sister, both members of the best Washington society, are descendants of a Japanese nobleman, although they do not know it, and that the misfortune of their birth must entail social ostracism.

Mr. Whiteside plays Baron Takada, the bearer of ill tidings to the young pair, each about to marry a thoroughbred American. But this is only a small part of his duty, for the real mission of the Baron's life is to plot the downfall of the United States and give Japan dominion over all the world. Tom Graves, as he is called in America, must be true to his noble Japanese ancestors by assisting in the Baron's anti-American schemes, whereas Cherry Graves, the sister, is it appears, Baroness Takada by right of a marriage in childhood which she does not recall. Humiliated by failure and being recalled to Japan, the Baron commits hara-kiri and the play ends with an artificial bit of patriotism—Graves going to Plattsburg.

Considered as serious drama, "The Pawn" is negligible; but as a theatrical contrivance it is quite skilfully arranged in the second act and a part of the third. For a time the audience is made to forget the absurdity and poor taste of the theme in the rush of quick moving melodrama. Marjorie Wood, playing with genuine feeling, is the most conspicuous member of the cast supporting Mr. Whiteside.

"RAMBLER ROSE"

Musical Comedy in Three Acts. Book by Harry B. Smith. Music by Victor Jacobi. Produced by Charles Frohman at the Empire Theater, Sept. 10.

Rosamond Lee.....Julia Sanderson
Joseph Guppy.....Joseph Cawthorn
Gerald Morton.....John Goldsworthy
Marcel Petipas.....Stewart Baird
Timothy Briggs.....George B. Mack
Willis.....George Egan
A Farmer's Boy.....W. H. Bentley
Angele.....Ada Meade
Lady Cloverdale.....Kate Sergeantson
Claire.....Ethel Boyd
Blanche.....Doris Predo

Revolution is stalking the stage of illusion—as well as the stage of reality—with tremendous power these days. While not directly occasioned by the war, the new forces which are being exerted today in all branches of theatrical art have in the main had their birth since the beginning of hostilities on that fateful August day in 1914. In the presentation of musical plays a new path has been blazed most conspicuously, for in this special activity we have passed from the supremely preposterous and laboriously silly concoction to a style which attempts to appeal to imagination, appreciation of youth and artistic sense as well as convey some truthfulness to life.

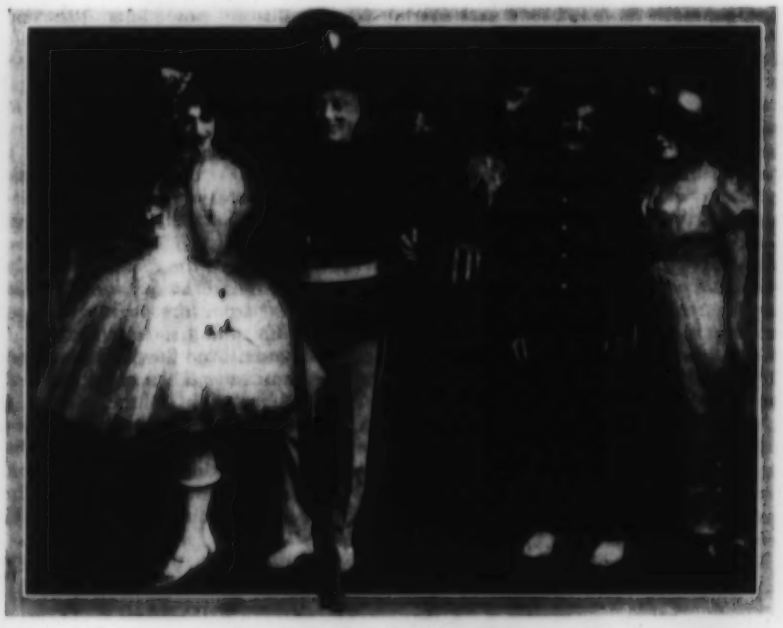
No longer do we tolerate conventionality and unreasonableness in our musical plays, even though their musical embellishments may be ambitiously Danubesque. So it was with profound disappointment that we witnessed as the first musical comedy production at the Empire an utterly conventional offering—an offering which proved as irritatingly old-fashioned as the reverential attitude of the majority of morning paper reviewers toward the former house of Drew.

To present Julia and Joe, sans Donald (disrespect is only Cohan deep), in a successor to "Sybil," the Charles Frohman Company commissioned Harry B. Smith to adapt Pierre Weber's comedy, "The Runaway," which once served Billie Burke as an attraction, to the musical comedy stage. Smith did not have to call upon his inexhaustible encyclopedia of familiar plots and situations for his material. It was already there, and so we beheld such well-recognized scenes as a girls' boarding school, an artist's studio and a casino at Deauville.

Miss Sanderson, pretty and eager as ever, was a repressed Rose at the school, who, wanting to ramble, found refuge in a gay and prosperous Parisian studio. There she managed to pique the interest of a soulful painter, winning him by the usual artifice of simulating affection for his chum. Through this well-worn though freshly draped frame Mr. Cawthorn ambled with his amusingly self-assumed clumsiness, giving expression to many humorous quips and some extremely forced ones. As his methods are always legitimately droll he brought zest and interest to the scenes in which he appeared.

We missed Mr. Brian, if only because his successor failed in that very great responsibility of setting off the charms of Miss Sanderson advantageously. Stewart Baird and George E. Mack proved capable assistants in the development of the story, and Ada Meade contributed trojanesque energy to an actress of sirenic stamp.

The music, of a somewhat Viennese character, was appropriately sentimental in mood and frequently proved delightfully whimsical in its interpretation of various activities of the characters. The scenes were attractive, and the costumes pretty and dainty in design with the exception of those in the last act.



PRINCIPALS IN "CHEER UP," *White, N. Y.*
From left to right: Flora Merrill, Fred Walton, John Hendricks, Nat Wills and Rhea Morton.

"OVER THE 'PHONE"

Comedy in Three Acts, by George Broadhurst. Founded on the Hungarian of Imre Foeldes. Produced by George Broadhurst, at the Forty-eighth Street Theater, Sept. 12.

The artist.....Henry Kolker
His friend.....Will Deming
The artist's man servant.....W. J. Ferguson
The telephone man.....Earle Mitchell
The stepfather.....J. R. Armstrong
The janitor.....Adin B. Wilson
The porter.....Benjamin Hilden
A girl.....Alma Belwin
Another girl.....Marion Vantine
The girl's maid.....Elizabeth Crandall

Eastward the comedy of liason takes its way. Having its origin in Paris, it traveled to Berlin, then to Vienna, where Schnitzler breathed a new and particularly ingratiating life into it, and finally has come to a halt in Budapest, where it has achieved representation equal to that of the cynical drama of Molnar. In its Hungarian original "Over the 'Phone," an amusing comedy with which George Broadhurst continues his early season activities at the Forty-eighth Street, was undoubtedly as smartly decadent as it is now smartly delicate. Mr. Broadhurst, appreciating the sentimental glow with which we enwrap our vices as well as our virtues, has put on his sharpest skates and adroitly glided over the thin ice that Foeldes provided. The result is a curious product, with a character which is both farce and comedy, and with sentiment parrying with sophistication at every turn.

In a certain spontaneity of situation and whimsicality of characterization "Over the Phone" is not unlike Schnitzler's "Affairs of Anatol," though it cannot be said in any way to possess the geniality, the delicacy of tone, the sprightly charm which the Austrian imparts to his work. He is an accomplished craftsman in expressing inoffensively the etiquette of the boudoir, and naturally the Hungarians have a long way to go before they begin to approach him in style and method.

Mr. Broadhurst's adaptation is concerned with nothing more than the love which an imaginative artist bears toward an unidentified girl with whom he has talked over the telephone. Having pictured an ideal of magazine-cover qualities, he is not unduly surprised when such a girl enters his apartment at midnight and lures him temptingly to a point of danger. His conduct, however, remains most chivalrous, and it is only after another girl, who more closely answers the description of his fancies, enters at the inspiration of a bibulous chum, that he feels he has been tricked and demands his erotic price. His flirtation with his visitor, however, proves to be of a wholly respectable quality and it is not soon before it develops into a real romance.

Henry Kolker acted the part of the artist in the right spirit, giving an air of Continental poise and assurance and proving an ardent lover. W. J. Ferguson made a delightfully droll characterization of a butler whose experience with a previous master, a philologist, has prepared him as a capable assistant to the frequently hesitating love-making of the artist. Will Deming was amusing in the part of a tipsy bachelor, and Alma Belwyn and Marion Vantine were the two girls of different types, the former playing with too great an attitude of circumspectness to be always appropriate for the picture the author intended.

THE BANDBOX TO BE A BANK

The little Bandbox Theater, in Fifty-seventh Street, near Third Avenue, has ceased its career as a playhouse and will be converted into a bank. The building has been leased for a long term by the Chatham and Phenix National Bank for the purpose of enlarging its Yorkville branch quarters, now in the building on Third Avenue adjoining the little theater.

BERNHARDT'S LAST APPEARANCE

Madame Bernhardt gave her last performance at the Knickerbocker Theater on Saturday night, appearing as Portia and Camille by request.

DISTRIBUTION PRESENTS PROBLEMS THAT ARE GRADUALLY BEING SOLVED BY BIG ORGANIZATIONS

Second Phase of the Motion Picture Industry Is Discussed by President of the Famous Players-Lasky Corporation —Process of Evolution from Crude Beginnings—Stars Placed on Individual Merits

BY ADOLPH ZUKOR

(Third in Series of Five Articles)

WHAT may be termed the second phase in the motion picture industry is that of distribution, and inasmuch as this embodies the great problem of placing the finished film in the hands of the exhibitor, who must then present it to the final arbiters of its fate—the public—it is a phase which is not only vital but which concerns the producer and exhibitor in about equal degrees.

A producing company may have the greatest stars, the most notable authors, and productions which leave nothing to be desired in point of technical or artistic excellence, entertaining qualities and so on. But unless the system of distribution is one which will facilitate the marketing of the pictures upon a basis which shall be equable, consistent and just as to the attendant costs, failure may still result.

Like everything else in motion pictures, distribution has undergone a process of evolution and change. The beginnings were crude, haphazard, unequable. It is not so very long ago that they were utterly inadequate to the exigencies, the growth, of the business. However, the development of exact thinkers, of efficient administrative officials, organization and the growing tendency to regard the exhibitor in the light of a friend rather than an enemy —as was sometimes almost literally the case in times gone by—has brought about methods in marketing which seem to meet all requirements. Of these I shall speak later.

Intelligence in Distribution

Let me say, now, however, that intelligence in distribution is a factor in the progress and perfection of the industry which can not be overlooked. Intelligence in distribution means co-operation and mutual understanding; it brings the producer and the showman into closer relationship, truer business association, and develops a finer sense of proportion on both sides. It means this, also: Where the distributor was looked upon as the "middle man" in the industry, and subjected to the usual "brickbats" that are the customary testimonial to the popularity of the individual or concern thus situated, to-day he is the binding connecting link between producer and exhibitor, as vital to the one as to the other.

What are some of the effects of intelligent distribution? First of all, perhaps, is this: The distributing organization studies the exhibitors' needs, in every locality, under any and all conditions, with the result that the senseless placing of material in the wrong place is eliminated.

The distributor knows pictures, knows first of all the pictures produced by those companies for which he is acting, but he knows them all. He is in a position to advise, confer, co-operate with the manufacturer, thereby eliminating the production and release of unsuitable, untimely, objectionable or inferior pictures.

Thus the exhibitor directly benefits. If the distributor lacked this intelligent appreciation of the public demand there would be more unsatisfactory pictures than there are forced upon exhibitors, simply because the distributor knew no better and had to dispose of his material; also because the exhibitor lacked the necessary touch with his public to be sure of what they might or might not accept.

Standard of Business Raised

Intelligent distribution in connection with the growth of intelligent exhibitors, has raised the standard of the entire business immeasurably. Intelligent distribution has served the exhibitor in multitudinous ways, aided him practically as well as instructed him in the theory of exhibition and exploitation.

Consistent supply to meet the demand; elimination of "leaks," removal of the element of uncertainty; stabilization—all these things are the direct outcome of an intelligent system of distribution intelligently operated by an efficient organization. And it can be operated in no other way.

To go back to the early stages of the business, as I have said before, the beginnings were crude; the exhibitor knew next to nothing of the quality or character of the pictures to be allotted to him. And generally he didn't care very much, so long as he could fill his theater. But times have changed. The store theater is gone, even the medium sized picture house is rapidly being changed for the splendid picture palace. Even smaller communities boast their palaces of the cinema. The exhibitors are of different grade as well. They have either grown up with the business or they have entered it from the ranks of the legitimate. They are students of their businesses, and, as a consequence, they are succeeding where so many of the early exhibitors failed, despite that the pictures were then a novelty and, no matter how crude or conventional, could nearly always be depended upon to draw.

In the beginning, then, the best territory went to the highest bidder generally, no matter what his status. If he paid the most money he might run a livery stable on the side—it made no difference, for the sole object was to dispose of the pictures. There was, you see, no system, no intelligent distribution, no thought of the future. Indeed, too many of those who were first engaged in the picture industry seemed to regard it as a sort of Klondike which might "peter out" at any moment. The idea was to mine all the ore possible before the vein ran out.

Producers Come Together

Finally, in desperation, the producers banded together for the purpose of jointly distributing their respective output. This system worked admirably for a time. But there was still lacking that great desideratum—intelligence, and a habit of far-sightedness which had not yet developed to any extent in the film world. Money was still the magnet—"big profits" was the slogan in too many instances, to the exclusion of fairness, reason, common sense even. It can only be compared, as I say, to a gold rush, in the first days of a big strike. Nor do I altogether blame the people who were then engaged in the business. To them it was an uncertain quantity. Who could say how long the boom would last? It was theirs to make hay while the sun shone.

But this system failed because the public grew weary of the inferior film entertainment it was being offered; the short reel picture then forming the nucleus of the evening's entertainment was not calculated to hold the interest or patronage of the amusement loving public.

There followed the feature photoplay; a higher standard of quality developed; big names from the legitimate stage, stories from authors of reputation, began to appear. And the public responded with enthusiasm. Then came the evolution of distribution in the case of the five-reel feature as in the case of the short-reel film. It was recognized that a wide distribution area was essential to the success of the feature film. There must be a volume of business which would result in economical distribution, which must also be handled by an efficient organized force. This led to the establishment of the first feature "Program."

OLGA PETROVA, POPULAR STAR,
In a Tense Scene from "Exile"—Paramount.

Exhibitor's First Chance

This step gave the exhibitor his first chance to develop and expand his business, because he had something dependable, something tangible upon which to base his operations. This was the era wherein there was a steady and consistent advance in quality of output in the methods of exhibiting and in the theaters themselves. In a word, the business changed from a more or less ephemeral, uncertain and unstable basis to one which was building for permanency, and this resulted in the elevation of the character of the exhibitors themselves, in the enhancement of their business acumen, the improvement of their mental attitude toward the business and those with whom they were associated. It brought about a better feeling between all the differing elements in the business, established the responsibility of the showmen and producers, carried the whole industry to a higher plane than it had ever before attained.

What, then, was the next logical, necessary and epoch-marking development? I believe that I may claim for what we have termed the Star Series Selective Booking Plan the realization of that next step—which seems to reach very closely to the apex of the entire edifice of the motion picture industry.

The exhibitors had become discriminating, intelligent, responsible, and they had established a permanent, high-class, appreciative and critical clientele for their theaters. It was perfectly evident that they must have a voice in the selection of their entertainment to a greater extent than ever before. In short, it was evidently time to dispense with the "set program," the arbitrary arrangement of the evening's entertainment, and permit the exhibitors themselves to choose the productions which seemed best suited to their patronage and geographical location.

Stars Placed on Merits

The new Star Series Selective Booking Plan places the stars upon their individual merits; it enables the experienced showman to select his program to meet the demands of his patrons. Instead of being able to plan his bookings but a week or a month ahead, he can now choose, if he desires, the stars he will book six months or a year from now.

From the beginning the plan met with cordial and unqualified approval from the exhibitors, and I believe that I am justified in saying that it was the most remarkable forward step that had thus far been made in placing the exhibitor upon a sound, money-making and equable basis.

Still more remained to be done, however, to render the system of distribution more economical, more efficient; a means of equalizing the constantly increasing cost of delivering the picture to the exhibitor. The desire was to render the exhibitor an even greater service by meeting the growing cost of

production with an investment which would doubly insure the continued high quality of the output.

It was plainly essential that every unnecessary item of expense be eliminated, and in the search for economy attention was turned to distribution costs.

This investigation of conditions disclosed the fact that in the disposal and delivery of pictures great exchange systems, operated at tremendous expense, were paralleling each other. The lack of perfect and complete co-ordination between producers and exchanges was resulting in waste. To maintain quality at a minimum selling cost it was evident that a concentrated organization for still wider distribution would be necessary.

This led to the most important step of all—the absorption of Paramount by the Famous Players-Lasky Corporation and the subsequent plan to co-ordinate the distribution of Paramount and Artcraft, maintaining the distinctiveness of each, yet giving the exhibitor value unequaled in motion picture history. Thus was complete unity established, the way cleared for the reduction of the costs of distribution.

The saving thus effected was applied —and is being daily applied—to improving the quality of production, the final ambition of every organization which really aims at the highest mark in the making of motion pictures.

To sum up, it may truthfully be said that the character of distribution that is profitable to the retailer is that which covers the widest area possible, thereby putting extra value into the merchandise he must handle. This is the essence of the whole thing—the basis upon which our system has been developed and perfected.

"WAKE OF THE HUNS" STRONG ATTRACTION

French Official War Pictures to Be Released by Pathe

"'In the Wake of the Huns' the French Official War Picture, which we will release on Sept. 23, is the biggest box-office attraction in three reels ever made," stated one of the Pathe officials, who is recognized as an authority on box-office values.

"There have been some patched-up pictures put out as 'Official French War Pictures,'" he continued, "but 'In the Wake of the Huns,' has the sanction of the French Government and, of course, we have official credentials to prove this. I mention this fact because the French Government selected us to release these pictures owing to our success with our other war films and we want it to be very generally understood that this picture is absolutely genuine and exclusive.

"'In the Wake of the Huns' is to our mind the most impressive historical document that has been produced in film form. You can actually see the moves of the French Army and why they are made. You see the heroism of the French in the face of the most awful destruction the world has ever known, and this picture presents to you many of the reasons why America is at war.

"'In the Wake of the Huns'" was taken by the Cinematographic Division of the French Army."

"With the ravages on the Somme, the Oise, the Aisne, before them, Americans cannot remain blind to the fact that the Germans are pitiless, and that our soldiers must fight in France to keep the enemy from our shores. It is expected that these pictures will exceed in popularity other war films issued by Pathe."

RUBYE DE REMER,
As She Appears in Prominent Role in "The Auction Block"—Goldwyn.

PATCH DEPLORES FORCED BROADWAY RUNS

Misrepresentation of a Picture's Drawing Power Is Poor Business, According to Pittsburgh Manager

A Broadway showing, continued beyond the period of the natural drawing powers of the production in order to impress the trade, is neither good business judgment, nor good ethics, in the opinion of William Moore Patch, who has recently entered the New York field, as the distributor of the official Italian war pictures, "The Italian Battlefront," which are being presented in important cities throughout the country. Mr. Patch is also the president and general manager of the Fort Pitt Theater Company, of Pittsburgh.

Pressed to express himself on this subject, which is one that is quietly receiving no little consideration from film distributors and exhibitors alike, Mr. Patch who has steadfastly avoided interviews throughout his career, said: "It would scarcely be becoming of me, as a distributor, to critise the policies of contemporary distributors.

"As a moving picture theater owner, however, striving to maintain a standard for my house that will compete with the prices and the appeal of theaters showing legitimate attractions, I naturally am affected by any inflated or fictitious values.

"Perhaps that last phrase is too strong to apply to productions which are put on Broadway at enormous cost, and kept there, long after they cease to pay expenses, simply to create an impression; but, personally, it seems to me that it is as deliberate misrepresentation, as for the merchant to advertise cotton as wool, or for the grocer to short-weight you. We are a curious profession, industry, trade or whatever we may be termed.

"Despite the fact that exaggeration has become such an obsession with us, that no one credits anyone's claims, when our turn comes we insist upon deluding ourselves that we can, to use the vernacular, 'get away with it.'

"This condition has become so general that a real statement of facts, if at all unusual, is given no credence. I never realized this so fully as I have since the direction of the American tour of 'The Italian Battlefront,' was placed in my hands.

"We have tried to confine our publicity and advertising absolutely to facts —the box-office statements of the business done in the various cities in which the picture has been shown. Figures have been used almost exclusively, leaving the trade to draw their own conclusions from these figures.

"It is true that these figures have been exceptional, yet despite a sincere and determined effort to present them as conservatively, and, therefore, in our opinion, as convincingly as possible, I doubt very much whether this exploitation has been accepted at its face value —simply because the industry has been so overrun with extravagant claims, that everyone discounts everything that everyone else says.

"This is a serious condition where business men cannot accept, with reasonable and rational assurance, the statements of other business men as to the value of a given product—serious, not only to the man who is 'taken in' by unfounded claims, but equally as serious to the man, who, because of unfortunate previous experiences, is skeptical even of that which is not overrated, and, therefore, loses the money which he might have made if he had been able to distinguish between the real and the false.

"And now on top of this costly chaos, we have the very marked tendency to add further confusion to the difficulty which already exists in arriving at correct appraisements, by forced and inflated runs along Broadway.

"I doubt whether there is any occasion to become greatly exercised over this added menace to the stability and ethical development of the industry, for if I read the signs right, it, like everything else, has been so overdone that it is quickly proving its own undoing.

"But for the life of me, I cannot see either the commercial justice, or the business advantage to either distributors or exhibitors, of promoters deliberately accepting a loss of thousands of dollars in the forlorn hope from the fact that their picture occupied a theater on Broadway for a given number of weeks, will induce exhibitors to book that picture."

BEBAN SIGNS NEW CONTRACT

George Beban has signed a new contract with Paramount and will be seen in two more productions in which he will enact Italian characters. "Lost in Transit," his latest picture, was released to exhibitors Sept. 3.

TRADE SHOWINGS OF "THE MANX-MAN"

Goldwyn Preparing for Wide Exploitation of Tucker's Production

Prints for trade showings of George Loane Tucker's picturization of Hall Caine's most famous story, "The Manxman," which recently completed a successful run of four weeks at the Criterion Theater, New York, are ready for shipment throughout North America by the Goldwyn Distributing Corporation. Under an agreement made shortly before his death in an automobile accident, Goldwyn is to distribute "The Manxman" for Henry J. Brock, its owner.

Mr. Brock's death, mourned by many friends in the motion picture industry throughout the country, will not upset Goldwyn's plans for systematic distribution and wide exploitation, both by publicity and advertising, of his big property.

"The Manx-man" will be seen first in the larger cities, where Goldwyn knows it will prove a strong attraction for an extended run in the bigger houses.

Mr. Tucker, who produced "The Manx-man," has to his credit half a dozen productions that have proved highly profitable to exhibitors. He is now attached to the directorial staff of Goldwyn and is making the picturization of the Broadway stage success, "The Cinderella Man." Elizabeth Risdon is featured in the production with Henry Ainley.

FAIRBANKS COMPLETES TRIP

From the Pacific coast to the Atlantic seaboard and back again in order to get a few scenes for a photoplay is the trip just completed by the Douglas Fairbanks organization. When the production of "The Man From Painted Post" was commenced the producers found it necessary to make a flying trip to New York from Los Angeles and back in order to get the actual New York scenes in accordance with the strict rule of Douglas Fairbanks to film a picture in the locale of the story.

MARGARITA FISHER,
Mutual-Pollard Comedy.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Personal Representatives and Their Methods—Producing Concern Has a Change of Heart —Hoagland, Accomplishing Much and Talking Little, an Exception in Picture Business

I ADMIRE Paul Turner, counsel for the Actors' Equity Association, who has brought attention to the "personal representative" evil. This evil has existed as long as the star has existed in the picture field. The "personal representatives" ought to be abolished—most of 'em. He or she is nothing more than a leach on the star player. They get by on pretense. Any star worthy of the title can get and keep a job minus the services of a "personal representative." Of course, the "personal representative" doesn't think so and talks the star into not thinking so. A very bright one even talked the leading actress in the business into it, and now is suing her for some fabulous sum. So you see how the evil works out.

I shall never forget my own initial experience with a "personal representative." About four years ago I made a specialty of personal appearances of stars at my show-house, and never hesitated to pay a top price, because I figured that even if I didn't make money on such a night I made it up in the advertising we got. There was a certain little blonde star who had appeared for me on half a dozen occasions, and in the course of things I got around to a seventh appearance by this young woman. But this time her name was not signed to the reply—it came from her "personal representative." I didn't understand what such a creature was and I didn't understand the *figure he named* as the price for the date. It was actually double what I had been paying! Of course, his letter ended the pleasant relations that had existed between my theater and this star. And what do you think I learned a couple of years later: That the "personal representative's" manner of working with the star was to let his salary consist of what he could earn for her over what she had been accustomed to getting, *and so that hundred per cent boost would have been his graft*—had he got it!

I presume that there are good and bad "personal representatives" just as there are good and bad writers (with a possibility that we are in the latter class!). I can see where the right sort of "personal representative" would fit in. The trouble is I haven't met the right sort so far. Undoubtedly, any artist is better off for having her business affairs pretty generally attended to by a business man. If the latter was a fair and honest chap he might be a blessing to both his employer and the people with whom she had transactions. The artistic temperament and business reasoning don't always go together, we will admit! But no "personal representative" should draw a commission from his client's week-by-week earnings for simply getting her engagements. He should conduct boost campaigns in her behalf, be in touch with the all-powerful (in the case of a star) press, and keep publicity matter about her constantly prepared, so that rushed editors will want to print stories about her. I would say that young Zeidman, Mr. Fairbanks' representative, is a fair type of the kind of "personal representative" I am willing to believe in. Speaking of "personal representatives," *as you find 'em*, preparing and putting over publicity matter—most of 'em can't speak grammatical English, *much less write it!*

While on the subject of *unclever* things clever people who need the money do for people who have it, an actress friend writes: "How about the actress who has to play a part the way it *shouldn't* be played, because her director orders it?" While treating of this phase of the business, let's mention the joke that is on Tom Bret and also on our printer. We told last week how he declined to write titles somebody else's way (and the wrong way), simply because they offered him a good figure for the job. Our final sentence, as we wrote it, said: "He (Bret) *declined* to prostitute his genius." The printer made it read: "He *decided* to prostitute his genius!"

In an early "Fear or Favor" we repeated the story of a director friend who applied to the Art Dramas for a position and was told their producing demands pictures for $10,000 to be produced in from two to three weeks. We prophesied that such a condition could not last. And it is now intimated to us that the producing concerns who make up the Art Dramas program have had a change of heart. Watch for the announcements—this is only a *tip* given 'way ahead. I understand that big books, big directors, big players and *big quality* is the new call to arms. Am I entitled to say, "I told you so"?

We are glad to see that Bert Hoagland is again associated with his discoverer, J. A. Berst. Hoagland is an exception in the business—a man who has succeeded through sheer merit and totally minus four-flush. Oh, yes, I'll admit the existence of Warren, Brandt, Davis, Parsons, and maybe *three* others. There is so much braggadocio in the business today that the work of the *workers* is beclouded. Who knows that Herbert C. Hoagland is the chap who first brought the better class audiences to the picture theaters? Lots of us think the features did it. No, the better classes came even while the piffling one-reelers were in vogue. They simply *endured* the one-reelers. They came for the *weekly news reel*. And if you want to know Hoagland's connection with the weekly news reel as introduced in this country, why, pass up the four-flushers for a few minutes and investigate this *real film man!*

The late Henry J. Brock was a real film man. His end reminds me strongly of that of C. J. Hite, who was also a thoroughbred. Both Brock and Hite were men who played so active a part in their own businesses that a sudden end would seem very likely to cause entanglements. Mr. Brock had been mainly attentive to his export company for the last year, but he was lucky in the selection of Paul H. Cromelin as his partner. Mr. Cromelin is one of the few *genuine business men* in the film business. His record stands up under investigation. This is rather unusual, perhaps, in this industry (?) but I suppose it was one of the reasons why Brock affiliated with him. Incidentally, few people realize what Henry J. Brock meant to the exhibiting field when it originally broadened—twenty years ago. If a real history of the business is ever written, Brock will loom large in that special section.

Last week I told how a certain advertising manager for a feature picture was forced to use an impossible "catch phrase" by his boss. The phrase was of five words, but just to protect the advertising man who gave us the story we reduced it to one word which, of course, *wasn't in it*. This week, however, we have been told an impossible advertising phrase imposed on a publicity man by his boss; that said publicity man *has* granted us permission to quote in its genuine original form: "Positively the acme of wondrous perfection." Ain't it awful, Mabel?

The fil-lum business is so full of executives whose colossal vanity is an outstanding trait that a fellow who wants to climb pretty generally has to cater to aforesaid C. V. Yet we know of an ambitious chap who wouldn't. He started his movie career with a department in a fan magazine that was truly critical—it told the producers exactly where their "art" got off. And how to improve the flaws, too. A leading producer offered him double his magazine salary to pass on the producer's films exclusively. The straight-from-the-shoulder chap took the job, and when producers generally learned that he could be had for this sort of work about every one of 'em went after him. Triangle got him. I refer, of course, to Julian Johnson.

THOS. MEIGHAN,
Popular Paramount Star.

NEXT FERGUSON FILM

"Rise of Jennie Cushing," by Mary S. Watts, to Follow "Barbary Sheep"

Following the success of Elsie Ferguson's initial photoplay characterization in "Barbary Sheep," the next screen subject for the popular stage star was announced last week by Walter E. Greene, president of Artcraft. The new film vehicle for Miss Ferguson is an adaptation from the popular book "The Rise of Jennie Cushing," by Mary S. Watts, author of "Nathan Burke," "Van Cleve," and many other well-known works.

In speaking of the new Ferguson-Artcraft offering, Mr. Greene said: "The combination of Elsie Ferguson in a photoplay staged by Maurice Tourneur and adapted from a popular book by a prominent author, as evidenced in 'Barbary Sheep,' has prompted us to again present the combined efforts on the screen of such a coalition."

In "Jennie Cushing" Miss Ferguson will portray the role of a street waif. Work on this production is now under way at the Famous Players-Lasky studios in Fort Lee under the personal direction of Mr. Tourneur. The cast selected includes Elliott Dexter, Fania Marinoff, Frank Goldsmith, Callie Delatorre, Mac Bates, and Edith McAlpin.

ARTCRAFT'S BEST BUSINESS

Three Strong Productions Make July and August Banner Months

Despite the hot weather and other adverse conditions, with their accompanying decline in attendance at the theaters, the Artcraft Pictures Corporation reports greater business during the months of July and August than ever before experienced in the history of the organization. During the past two months Artcraft has released three distinct triumphs in the motion picture world, and bookings, as well as return engagements on these and past offerings, have exceeded those of any other two months since the inception of the company.

Artcraft's first release for the Summer months was Mary Pickford in "The Little American," the powerful patriotic production of particularly timely appeal. Next came Douglas Fairbanks in "Down to Earth," registering an immediate hit everywhere and playing to turn-away business all over the country. George M. Cohan in his second screen vehicle, "Seven Keys to Baldpate," duplicated the sensation this play caused several years ago when it was presented on the stage. In each case the production scored an individual triumph, receiving the unanimous praise of press and public alike.

"FOR FRANCE,"
Edward Earle as Hero.—Vitagraph.

MOTION PICTURE THEATERS IN NEW YORK DECREASING

Houses of Better Class Rapidly Taking the Place of Old Buildings—Figures from Annual Report Supplied by Commissioner George H. Bell

BY FREDERICK JAMES SMITH

FOR the past two years the motion picture houses of Greater New York have been steadily decreasing. This statement is based on new statistics just compiled by Commissioner of Licenses George H. Bell for his forthcoming annual report.

At the same time the commissioner, who is, in a way, the city's legal censor of the film, pronounces the moral trend to be steadiiy advancing.

"The general decrease in theaters is not due to any falling off in interest in motion pictures," states Commissioner Bell. "It is an indication of the settling of the business into its proper level. The decrease indicates the disappearance of the older and smaller houses. Fewer, but bigger and more elaborate, screen theaters are being built to-day. The development of the photoplay is crowding out the small house."

The law gives the commissioner of licenses unusual power. He is charged with the duty of controling motion picture theaters and examining into the character of their exhibitions. He has the power to give and suspend licenses.

Irresponsible Producers

The commissioner discussed the moral side. "I believe an examination of our records would show the percentage of film requiring action from this department to be about the same as for the past three years," said the commissioner. "But the violations are now largely made by new, small and irresponsible producers, many of whom hope to acquire wealth through one or two suggestive films. The big, staple and established producers have been steadily advancing." Commissioner Bell mentioned two of the bigger manufacturers as being exceptions to this statement, since they have more or less frequently broken the rule of good taste.

The records in the hands of the Department of Licenses extend back to June 1, 1914, when the department was established by act of the State Legislature (Chapter 475 of the Laws of 1914). Up to that time licenses for motion picture houses were issued by the police department,

The city ordinances provide that a motion picture house seating 600 or less shall pay a license fee of $100 a year. Through a loophole in the law, unforeseen by the city fathers who failed to imagine a picture house seating more than 600, a theater, showing pictures and seating more than that number, may obtain a common show license at $25 a year if it wishes, instead of the regular theater license costing $500 a year. Thus, while the larger house is bound by more intricate building laws, it can enjoy more privileges for less money. The house seating 601 can, for instance, permit patrons to stand at the rear of the seats. A theater seating 599, paying a bigger license fee, cannot. Oddly, an airdome, even though it seats more than 600, cannot take advantage of the loophole permitting of a common show license.

Data from Annual Report

Commissioner Bell kindly permitted THE DRAMATIC MIRROR to obtain data and figures from his annual report, although the report will not be published for a short time. Keeping the division of houses through licenses clearly in mind, some interesting facts may be drawn from the statistics. On Jan. 1, 1917, Greater New York had 494 motion picture houses seating less than 600 and paying a $100 fee. Besides this there were 179 open air screen theaters. The 494 film theaters were distributed through Greater New York as follows:

	Theaters.	Seating Capacity.
Manhattan	157	67,230
Brooklyn	231	103,122
Bronx	46	19,449
Queens	49	19,824
Richmond	11	4,136
Total	494	213,761

This places the average capacity of the city's motion picture houses at 433. To the total indicated above must be added 18 houses, seating over 600 and having theater licenses, also 63 houses, having a capacity of more than 600 and having common show licenses. This gives a total of 575 picture theaters in Greater New York. At the same time there are 59 combined vaudeville and motion picture theaters, 31 being in Manhattan. All this besides the 179 airdomes.

A comparison with previous years is interesting:

Aug. 1, 1914—Motion picture houses, seating less than 600 patrons, 599. Open air, 227.

June 30, 1915—Motion picture houses, 665. Open air, 262. Common show license houses, 7. Motion picture houses with theater licenses, 53.

June 30, 1916—Motion picture houses, 571. Open air, 227. Common show license houses, 13. Motion picture houses with theater licenses, 54.

Seating Capacity Increasing

In proof of the upward growth of the seating capacity may be found the records of the motion picture houses. The average capacity follows: Aug. 1, 1914, 295; June 30, 1915, 361; June 30, 1916, 400; Jan. 1, 1917, 433. This average does not, of course, include the houses (theater and common show license), of over 600 capacity. Airdomes are not enumerated in the averages.

The process of obtaining a theater license is an interesting one. "An applicant, if building the theater, must first ask the approval of the site for the proposed house, "explained Commissioner Bell. "Notification then goes from this department to the owners and occupants of properties likely to be effected. We also examine nearby occupancies for elements of possible danger, such as stores of explosives, etc. If the application is approved, then the applicant has made the first step.

"I might add that no site approvals are given until an examination is made of drawings of all exposed sides and walls and these are passed upon as slightly and in keeping with the appearance of the neighborhood.

"The actual construction of the theater is under the supervision of the Building Department of the borough in which the site is located and of the Bureau of Fire Prevention of the Fire Department. On completion, the approval of these departments, as well as the Department of Water Supply, Gas and Electricity are insisted upon before license is granted."

Following Exhibitions

The department watches over the exhibitions within the theaters with the aid of the National Board of Review and a citizens' committee. "At no time," says Commissioner Bell, "has the commissioner of licenses failed to support the National Board." In several instances, indeed, films approved by that body were stopped.

When a film is vetoed as improper by the commissioner, a notice goes to all theaters, warning exhibitors not to show the photoplay in question. This method is taken to avoid publicity, something certain irresponsible producers may be aiming to achieve.

Some interesting problems have come before the department. Recently the commissioner has had considerable trouble with films possessing lurid and alleged indecent titles, although they are otherwise harmless. Titles have been ordered changed. Negligee bathing girl films, masquerading as fairy tales, have come recently before the commissioner. "That sort of thing comes with the hot weather," commented the commissioner.

The department has rigidly enforced the law preventing the admission of children under sixteen years of age unless accompanied by parents or proper guardians. The department has eliminated the "professional guardian," a theater employe who gathered together a number of children outside the theater and then ushered them into the house.

Considering Lurid Posters

Another angle touched by the department is that of lurid posters. Unfortunately the city ordinances do not touch upon the aesthetic side of the melodramatic poster but the law does permit the commissioner to eliminate all posters without firm backings and all posters interfering with entrances and exits.

The department now has the control and regulation of motion picture exhibitions in churches, hotels, institutions and public places outside the regular licensed theaters. In these instances, inspection is made by the Fire and Building Departments before a license is issued. One thousand such permits were issued in 1916. This branch of exhibition is fast assuming tremendous proportions.

"When I came into office 250 motion picture houses in New York were found to be violating the laws in some way or another," says Commissioner Bell. "All theaters were given thirty days to meet the requirements of the law. Exactly thirty-nine days later seventy-nine theaters were closed.

"Since that day we have rigidly enforced the law. The motion picture houses of New York are now as safe as I can make them—as safe as laws can make them. When we find violations of the law—such as allowing an accumulation of rubbish or an illegal blocking of exits—we order houses to be immediately closed. The Fire Department acts as an agency of this department, although the order of closing can originate only in this office. The commissioner of licenses can alone suspend licenses.

"In fairness, it should be said that practically every violation of the law on the part of exhibitors is due to ignorance of the requirements of the ordinances. We try to deal in all these instances with fairness and firmness. We have, for instance, no ambition to be a Major Funkhouser."

TAYLOR HOLMES, COMEDY FAVORITE, in His Second Essanay—"Fools for Luck."

LIMITED BROADWAY RUN

Now that Herbert Brenon's latest production, "The Fall of the Romanoffs," has been shown to the trade in a private exhibition at the Ritz-Carlton, announcement is made of the Broadway run for this photodrama depicting the events which caused the recent revolution in Russia and the consequent rise of democracy in that country.

It is to be shown at the Broadway Theater, where it will have a two weeks' run, beginning next Sunday afternoon, Sept. 23. The engagement will be a limited one, owing to the fact that it is impossible at this time of the season to get a theater and that the bookings for the Broadway have been made in advance.

"POLLY OF THE CIRCUS" REVIVES MEMORIES OF YOUTH

Margaret Mayo's First Goldwyn Picture Is a Finely Atmospheric Accomplishment, with Mae Marsh as the Sympathetic Heroine of a Wholesome Romance

BY LYNDE DENIG

CIRCUSES aren't what they used to be. They have grown up and become so very smart with all their mystifying mechanical contraptions. The tanbark carries the odor of gasoline spilt by leaky motors; there are electric lights and brick walls and even the peanuts are roasted in new fangled roasters that somehow burn away their flavor. Then the clowns and the equestriennes are so far off that they don't seem quite human. That's the penalty of growing big and smart and much less likable.

If you live in New York, or Chicago, or Philadelphia, or in any other city where a few hundred thousand people are gathered together in apartments, there is no chance at all of getting up at sunrise to see the circus come to town. Circus day, for all but a few of us, has been dropped from the calendar like the old-fashioned Fourth. But there are memories.

Reviving Old Memories

The next best thing to being a healthy, happy kid on a spring morning in the country is remembering how you used to feel in the long ago. It isn't easy to dig back into the past when there was a mortgage on the home, which never bothered you in the least. No, it isn't easy, but it can be done; a Tarkington "Penrod" story, a Briggs cartoon, a pic-

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MAE MARSH,
Piquant Star of Goldwyn.

ture like "Polly of the Circus" may mean a streak of sunlight flashing through a broken attic window on the freckled face of a boy. And the boy is you.

The only way to judge of the wholesomeness of what you see or read is by the way it makes you feel, and it is good to know that each day several thousand people are being made to feel youth and innocence, and the soft fragrance of country air blowing across the meadows—the fresh hopes of childhood and the thrill of facing an unknown world.

This is a large order for one production, but Margaret Mayo has accomplished it in the photoplay version of her "Polly of the Circus," the first issue of Goldwyn Pictures.

Picture is Assertively Wholesome

Where many screen stories are negatively wholesome, Miss Mayo's romance is assertively so. It lifts pleasant memories from the past and gives them form and animation in the present. The "big top" is raised once again in the field just across from the village church and the clowns and the acrobats and the elephants and the camels stir the dust of Main street into a halo above the heads of a dancing escort of bare-footed boys.

Miss Mayo speaks to you through her sub-titles. She asks you to recall the spirit of youth on the day that the circus came to town; then in case you have forgotten she pictures it all with painstaking detail. And the screen never reflected a more accurate image of country life, nor did Skin-nay ever crawl under a tent to look at a better circus.

There are no modern inventions to detract from the human personality of the show. Everett Shinn saw to that when he designed the settings. He made everything natural and quaintly old-fashioned for Polly and her wandering associates—men and women in spangles and paint and beasts in glittering gold cages. They wind through Main street at noon to the lively notes of a calliope and gather under the "big top" at night.

Real Circus Atmosphere Attained

The atmosphere of a circus, in all its elusive attractiveness—the dark background surrounding the brilliantly illumined ring, the eager faces in the audience, the bustle and confusion—is caught with perfect accuracy. You can all but hear the crack of the ringmaster's whip and the cries of the ballyhoo, and the soft beat of the horse's hoofs as he canters around the ring.

But this is a tragic night for the show folk. There is an accident and death. Little Polly is left an orphan, and Toby, the clown, grieves for the woman he loved is dead and the show must go on; others must laugh while his heart is breaking.

He takes the lonely little Polly in his arms and smiles, while the tears roll down his painted cheeks. Toby is the more pathetic by reason of his ridiculous attire. Every day and every night he must travel about the world in the guise of a fool, for who cares what he feels?

Audience is Made to Feel

In this instance the audience is made to care. That is the beauty of the picture. That is the aim of the art of Margaret Mayo, of Director Charles T. Horan and of their associates, to make an audience a part of the life of this little group of circus folk, that is not such a merry life after all.

Mae Marsh is Polly matured into a circus rider. You recall that this renowned little actress was developed under the magnetic inspiration of D. W. Griffith, until her mobile face became a quivering reflection of subtle emotion and her hands as eloquent as the strings of a violin. Some weeks ago a rumor was circulated that without Mr. Griffith's guidance, Miss Marsh was lost. This is nonsense.

Polly Vivacious and Appealing

Polly is vivacious and appealing by turn; she is a delightful child, sensitive and lovable and quite the most charming little circus rider that ever whispered into the ear of a prancing white horse. When she is injured and carried into the home of the young village minister and in later weeks becomes the victim of the malicious tongues of village gossips, your sympathy goes out to Polly and the preacher, who is told that he must choose between the girl and his church.

All of this and much more besides was included in Miss Mayo's play and book, but the screen story goes yet further, for a picture needs plenty of action and thrills. There is a horse race with Polly against the field at a country fair, and a theater audience has better seats than anybody in the grandstand, for the cameraman journeyed around the track right in front of the galloping horses. It's not hard to guess who is going to win, but you tingle with excitement just the same.

Then for good measure Director Horan touched a match to a circus fire and through the smoke and the turmoil the preacher carries the winsome Polly, who in after years is destined to become president of the Woman's Friendly Society.

Margaret Mayo's picture brings the circus and the village out of the past. Mae Marsh shows that she can reach the heart strings without Mr. Griffith to guide her hand. Director Horan furnishes night scenes that don't need a label. Together, and with the assistance of an able company, they make "Polly of the Circus" a picture that you won't forget.

MAE MARSH AS POLLY OF THE CIRCUS,
First Goldwyn Release is a Picture of Much Charm.

THE CAST

POLLY OF THE CIRCUS	Mae Marsh
JOHN DOUGLAS	Vernon Steele
TOBY	Charles Eldridge
BIG JIM	Wellington Playter
BARKER	George Trimble
MANDY	Lucile Laverne
HASTY	Dick Lee
DEACON STRONG	Charles Riegel
JULIA STRONG	Lucile Satterthwaite
DEACON ELVERSON	J. B. Hollis
MRS. ELVERSON	Helen Salinger
SALLIE	Isabel Vernon
JANE	Viola Compton
JIM	John Carr
JOHN	Stephen Carr
LITTLE POLLY	Mildred Call

Directed by Charles T. Horan
Photographed by George W. Hill

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Lighter Compositions of Rubenstein, Moszkowski and Tschaikowsky Admirable for Picture Settings—"Polly of the Circus" Offers Wide Opportunity for Varied Playing

BY MONTIVILLE MORRIS HANSFORD

WITH the exception of a few popular piece, the music of Rubinstein will prove too difficult for picture work. There are a few lyric compositions by him, which escaped his rather ponderous technical fancy, and these will be found worth looking over in the hunt for varied picture material. The charm of these compositions lies in their melody, making them interesting to the organist as well as the pianist. Everybody knows the *Melody* in F. This famous piece has figured in as many pictures as any tune on earth, and did its work well. The *Barcarolle*, opus 30, No. 1 will furnish melody for love scenes. The first and second parts can be used without reference to running them together. The latter part of this selection is rather difficult and is only a variation of the first theme. The *Romance*, opus 26, No. 1 can be used for a variety of neutral scenes, and also the better known one, opus 44, No. 1. For church and ponderous scenes, such as California missions, etc., the celebrated *Kamennoi-Ostrow* will furnish suitable music and for nearly all quiet convent pictures having slow action; likewise all scenes of a pastoral character. For a lively mood, the *Polka Boheme* is good. For march scenes, the *Grotesque* and the *Marche a la Turque* (a Rubenstein arrangement) are both excellent.

Moszkowski's Music Suitable

The compositions of Moszkowski lend themselves readily to moving picture work. The larger works of this composer, however, are too difficult for the average picture player, so I shall list a few of the easier piano numbers, all of which may be adapted to the organ. The pieces named can be procured in two small albums published by Schirmer at fifty cents each. These two albums contain other selections from the works of Moszkowski, but I have named only the ones most suitable for ordinary picture work.

For lyric themes, love scenes and many quiet neutral scenes all of the following pieces may be used: *Romance*, opus 42, No. 1; *Siciliano*, opus 42, No. 1. This latter, by the way, is a beautiful little composition and well worth looking up and learning. *Serenata*, opus 15, No. 1; *Melodie*, opus 18, No. 1. *The Reverie*, opus 36, No. 2 may be used for a rather sad scene with good effect; also the *Album-leaf*, opus 2; *Cradle Song*, opus 38, No. 2.

For light scenes of confusion, where tragedy is not involved, the player will find the *Scherzino*, opus 18, No. 2 a good selection. Another light piece is the *Moment giojoso*, opus 42, No. 3. For a light mysterious mood use the *Monologue*, first part only. The *Guitarre* will be a good number for a light scene. The *Melodie*, opus 10, No. 1 is a fine composition, but not easy. It would go particularly well on the organ. For comedies, there is nothing better than the well known *Valse Brillante* in A-flat.

Suggestions from Tschaikowsky

The easier compositions of Tschaikowsky will be found admirable for picture settings, most of them being melodious and playable. Some of the themes from his symphonies are also valuable, as the *Andante* from the Fifth, which I suggest for the love theme in "Polly of the Circus." His popular number, *June*, from *The Seasons*, *Chanson triste*, the two *Songs without words*, opus 40 and 2, No. 3, the two *Romances*, opus 5 and 51 No. 5, and the *Andante cantabile* from the quartet for strings—all these are good for scenes calling for lyric themes.

I have lately looked over an album for motion picture work by Joseph Carl Breil. This is a collection of original dramatic music and contains a variety of themes suitable for nearly all screen moods. It is excellent and worth adding to one's library. It is published by Chappell, New York.

"Polly of the Circus"—Goldwyn

This picture offers exceptional opportunities for good playing, and it is particularly fine for the player who can improvise and change from one selection to another without any break. The first part will be found rather unusual from the musical standpoint, but just because it is so will put the pianist on his metal and stir him to his best efforts, for it is certainly a picture worth playing well. The main thing is circus music, which, as nearly everybody knows, goes along about twice as rapidly as any other kind and at the end is almost a reel of tones. The first thing is to get a supply of galops and marches of the old-fashioned sort. There is no better book for this than a publication of Ditson, called "Favorite Collection of Marches and Galops," also one printed by Carl Fischer, called "March Album." This latter contains a march by Tobani, "Sousa's Great Band March," which will come in handy for this picture. Another thing which may gladden the heart of the lonesome pianist when this film comes to town is that he can use his "traps" to his utter satisfaction without criticism from the highbrows.

Accompaniment for Picture

Open with one of the galops from the above collection; play it as fast as possible until the Sunday scenes are shown, at which a more sedate theme can be introduced, such as Friml's *Church Processional*, and then go almost immediately into *Pierrette*, Adam, until title "Then the hot and dusty noontime," then back into the circus galop. At title "And at night, when all good children" play *Valse Triste*, Sibelius until the two boys enter tent, then the circus galop again. At "The Slide for Life" use a movement from Breil's Moving Picture Album (Chappell) *Allegro agitato*, following action, dying down to *Valse Triste* again.

As Toby appears at entrance go into the circus music again and then quiet down into *Valse Triste* at his exit. At title "Then the long, long way" use *Legende*, Friml, and at circus break into the galop again, changing this to some other from the same collection for variety. At Polly's act use the *Galop militaire*, *Ascher*, to be found in this book, playing faster and faster as the act goes on to climax. Then change to *Charlotte* waltz, Hubbell, for the remaining acts. At Polly's new act play her same galop again and stop at her fall, going at once into agitato, and die down with action until cue "Marse John, a little circus girl don' got hurt," at which use the first theme of the *Andante* from Fifth Symphony, Tschaikowsky, beginning at the eighth measure. At title "And so the night passed" go softly into the *Charlotte* waltz again. As the bell rings, a good effect may be had by striking a chime; however, continue the waltz until title "Julia Strong," then go back to Friml *Legende* and at the church scene a hymn may be used at the singing and then back to the *Andante*, Tschaikowsky. At cue "Tag! you're it!" play *Pierrette* again softly until title "The Tribunal," then *Valse Triste*.

Title "While in the neighboring town of Wakefield" calls for the circus tunes again; play softly and change in a few moments to *Pierrette*. At cue "It would be a good thing for you if she never came back!" go into the *Andante*. At cue "He ain't only a ring horse" go into one of the galops softly with action, increasing tone as Polly is dressing, playing during the race as fast as possible, and after race a short agitato as John arrives before Polly. As they drive away, go into the *Andante*. At cue "I've got something for Toby" play *Valse Triste* until title "And then again the day when the circus," at which use the circus music. At cue "I had to come, Polly," play the *Andante* until cue "So this is the way you keep your promise," then agitato, following action and dying down as John carries Polly out, then the *Andante* to the end.

"Auction of Virtue"—U. S. Amus. Corp.

Use *Dolores* waltz, Waldteufel, for the opening number, played quietly. At cue "Oh, mumsey, I sometimes get discouraged" play Beethoven's *Minuet* in G. Return to *Dolores* at cue "Come along, I want your artistic advice." At cue "I've left something upstairs" go into a lively dance, such as *Melody Land*, Hubbell, and continue until title "A heart bowed down with woe," at which play the song *Heart bowed down*, after which play a quiet theme like Chaminade's *Serenade*. At title "Late" go back to the *Minuet*. At cue "Fancy meeting you here" play the *Serenade*, and very softly as Phyllis enters the door of her home. At title "Time passing finds life's actors" use *Astarte*, Mildenberg, until cue "Who said anything about marriage?" then use *Dolores* again. At cue "I'll introduce you to my brother artists" play *Melody Land* until the title "Liberty," then a good effect can be had by playing a few measures of *Dixie*, or other national anthem as Phyllis strikes a pose. After this return to *Dolores*. At cue "Phyllis, I love you, will you marry me?" use the *Serenade*, changing at title "Drifting" to the *Minuet*. At title "Later-Doctor's orders" play *Nocturne* by Meyer-Helmund, and at title "The Auction" use *Astarte*. At cue "A house on the drive" go into a few of the opening measures of *Dolores* until cue "Thank you, gentlemen," then *Melody Land*. At the title "The realization that she has come to life's crossroads" play *Dolores* again until Phyllis enters Jerry's studio, then the *Serenade* until Kirke enters, then agitato through the struggle, with a stop as Kirke falls, then play the *Serenade* to the end.

SECOND EPISODE OF "THE SEVEN PEARLS,"
Pathe Serial Featuring Mollie King and Creighton Hale.

VIOLET HEMING ENGAGED

To Play Leading Role in Blackton-Paramount Picture

Commodore J. Stuart Blackton has engaged Violet Heming, well known both on the stage and on the screen, to star in his adaptation of Sir Gilbert Parker's novel, "The Judgment House," which Paramount will produce. Violet Heming has already appeared in one Paramount picture, and recently played opposite H. B. Warner in "The Danger Trail." She made a great success in the leading role of "Under Fire," in which she appeared with William Courtney, and has to her credit a large number of successful stage appearances.

Wilfred Lucas and Florence Deshon, are to appear in support of Miss Heming, while Conway Tearle will play opposite Miss Heming.

LASKY SUMMARIZES PARAMOUNT PICTURES FOR COMING MONTHS

Vice-President of Famous Players-Lasky Corporation Going to West Coast Studios

In accordance with his usual procedure, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, after spending six weeks in New York has departed for California, where a number of important Paramount and Artcraft productions are under way at the studios in Hollywood, Cal. During his stay West, Mr. Lasky will have many conferences on producing matters not only with Cecil B. DeMille and the heads of the famous Players-Lasky Studios, but also with Thomas H. Ince and Mack Sennett.

Prior to leaving Mr. Lasky expressed his satisfaction at the progress in both eastern and western studios, where an activity that has seldom been exceeded in motion picture production now exists.

"The wheels are moving as smoothly as the most exacting could wish," declared Mr. Lasky. "I find that there is even greater uniformity in work, greater co-operation and as a consequence more rapid, efficient and satisfactory output than in the past. Here in the East at the Famous Players and Fort Lee studios there is something going on every moment of the day and there is no lost motion—one of the greatest loopholes for waste in the picture business. Perfect organization down to the least detail has resulted in a minimum of wasted time and effort.

Complete Two "Bab" Films

"Marguerite Clark has completed two 'Bab' pictures, having finished the second during my present stay, and is now at work on the third, which will be called 'Bab's Matinee Idol.' J. Searle Dawley has been directing these pictures and from all indications they will prove some of the most interesting features in which this star has appeared.

"Having completed 'The Hungry Heart'—one of her best pictures—Pauline Frederick is now at work on 'Mrs. Dane's Defense' from the play by Henry Arthur Jones. In fact she has just about completed it and will soon start on a new picture. Hugh Ford is directing 'Mrs. Dane's Defense' and Robert Vignola had charge of 'The Hungry Heart.'

"I have been very well pleased with the prospects for Ann Pennington's next picture under Edward Dillon's direction, 'The Antics of Ann,' which is getting on toward completion. The foregoing are all Paramount pictures and offer, I belive, an exceptional array of interesting subjects.

"Probably the most notable of recent acquisitions to Paramount is Lina Cavalieri, who has begun work at Fort Lee under Emily Chautard in 'The Eternal Temptress,' an original story by Mme. Fred de Gressac. That Mme. Cavalieri will develop a vogue in pictures as great as she has achieved upon the operatic stage is a statement of considerable magnitude, but I really believe that this will be the case. I have seldom seen anyone enter upon the work with greater enthusiasm. I may mention that for this production some of the most elaborate sets that have ever been used are being prepared.

"Billie Burke has finished 'Arms and the Girl' for Paramount and from what I am given to understand and from what I have seen of the picture, I may say that it is certain of a strong appeal and has likewise some exceedingly effective wartime scenes in Belgium.

Elsie Ferguson's Second

"The last scenes for 'The Rise of Jennie Cushing' are being completed under direction of Maurice Tourneur for Artcraft and Elsie Ferguson seems certain to duplicate her great success in 'Barbary Sheep,' which, I am told, is having a run that is highly satisfying. There is no doubt that it was an exceedingly artistic production. Miss Ferguson will begin work shortly on Agnes and Egerton Castle's 'Rose of the World.'

"In the California studios there is the same degree of activity that obtains in the East. I shall spend six weeks at least there and during that time some of the most notable productions of the year will be completed and others started.

"For example, Geraldine Farrar is working on a new Artcraft picture, 'The Devil's Stone.' George Beban, who has contracted to appear in two more of his characteristic pictures, will start work on the first of these, the title of which has not yet been chosen, very soon. 'Lost in Transit' proved one of the most satisfying of his many Paramount plays and the next in order is to have the same great human appeal yet with a story radically different.

"The millions who have read and reveled in Mark Twain's immortal boy hero, 'Tom Sawyer,' will be waiting for the production of that story for Paramount. Jack Pickford is to play to title role and the picture is already well under way.

"For Vivian Martin, 'Mary Gusta' has been chosen as a forthcoming vehicle and in this pleasing story she will undoubtedly prove as great an attraction as in all her pictures for Paramount. Sessue Hayakawa has finished 'The Call of the East' and is at work on 'The Secret Game,' which will be a Paramount release in the early Winter.

Other Stars Busy

"Mary Pickford is at work on Frances Hodgson Burnett's 'The Little Princess' for Artcraft, while Douglas Fairbanks and William S. Hart are both devoting their energies to vehicles which are to be, it goes without saying, of customary excellence.

"I must not neglect to mention Julian Eltinge, whose 'Countess Charming' is released by Paramount on Sept. 24, and whose next picture, 'The Clever Mrs. Carfax' is now under way; likewise Wallace Reid, who will appear in 'Nan of Music Mountain' for Paramount, supported by Ann Little.

"As I said in the beginning, the activities of all the producing organizations point to a series of productions which will, under the new Selective Star Series booking plan, afford exhibitors material that should supply every requirement. Glancing over even this hastily recapitulated list of forthcoming pictures under the Paramount and Artcraft brands, I am struck particularly by the unusual diversity of subjects, the notable authors represented and the great array of stars."

PRODUCER AND AUTHOR,
J. Stuart Blackton and Sir Gilbert Parker Discussing Scenario.

DOUGLAS FAIRBANKS AND CAMERAMAN,
Making Scenes in Wyoming for Arteraft Picture.

EXHIBITORS HEAR MARGARET MAYO

Philadelphia Premiere of Goldwyn Pictures Is a Gala Event

Thowing every resource at his command behind Goldwyn Pictures, Stanley V. Mastbaum, the Philadelphia exhibitor and theater magnate, made the opening presentation of "Polly of the Circus" at his Stanley Theater a memorable piece of showmanship from every angle.

Months ago Mr. Mastbaum exacted a promise from Margaret Mayo, author of "Polly of the Circus," that she would be present at the opening night's presentation in Philadelphia, Sept. 10, and Miss Mayo kept her promise. Mr. Mastbaum himself had prepared several surprises, chief of which was a dinner party in the Green Room of the Bellevue-Stratford Hotel, at which were present the editors of several of the Philadelphia daily newspapers and the dramatic critics of all of the papers of the city.

Finding herself confronted by this distinguished company, Miss Mayo also was called upon after an introduction by Richard J. Beamish, one of the editors of the Philadelphia Press, to speak about her retirement from all dramatic and theatrical work to devote her future to Goldwyn pictures; about the seriousness with which she viewed this new work and her efforts to enlist other playwrights into writing for the cinema.

Miss Mayo confessed that she had found her work for the motion picture screen demanded more of her in vitality, more in mental endeavor than any work she had ever done in the theater and also admitted that she was more wrapped up in motion picture authorship.

PATHE FILMS TO START OCTOBER

Gladys Hulette First on Program for Week of Sept. 30

Gladys Hulette will again appear as the feature player of Pathe's program for the week of Sept. 30, and the other box-office stars on the same program are Mollie King, Pearl White and Harold Lloyd.

Miss Hulette is seen in a five-reel feature produced by the Astra Film Corporation under direction of William Parke and entitled "A Crooked Romance." It is prophesied that this will be even more popular than previous Gladys Hulette pictures because it includes every element that appeals to the public and because it has in the supporting cast Paul Clerget, one of the most famous actors of France, who recently came to this country and made a hit in "Pierrot the Prodigal," which was produced by Winthrop Ames. There are also J. H. Gilmour and William Parke, Jr., in addition to a number of other well-known players in lesser roles.

Mollie King is starred in the third episode of the "Seven Pearls" serial, entitled "The Air Peril." She is supported by Creighton Hale and Leon Bary. This chapter has one of the biggest thrills on record. Mollie King is tied to a balloon by a rope which is being slowly eaten away by acid. Creighton Hale attempts to rescue her in an aeroplane and his efforts are combated by the villains in another machine. "A Dash for Arabia" is the title of the thirteenth episode of "The Fatal Ring," in which Pearl White stars.

In this chapter, Pearl and Carslake are discovered struggling on a beam between two roofs in mid-air. In a thrilling manner, Pearl escapes. Carslake starts for Arabia, where he expects to use the power given him by the Violet Diamond. He is followed by Pearl, Tom Carleton and the Spider. Pearl is shanghaied, but jumps overboard. Sailors bribed by Carslake pursue her. Tom Carleton and the Spider race to her rescue in a motorboat.

"By the Sad Sea Waves," is a one-reel Girl Show with Harold Lloyd, Harry Pollard and Bebe Daniels. "The American Switzerland" (Glacier National Park) is a scenic release produced by Ralph Earle and showing the most beautiful spots in the "Alps of the U. S. A." A cartoon and split-reel complete the program.

SERVICE BUREAU IS NOW A PART OF NATIONAL ASSOCIATION

Officers Will Be Established for Artists and Players Under Supervision of License Bureau

At a meeting of the Producers' Branch Committee of the National Association of the Motion Picture Industry, held Sept. 8, the report of a special committee, which was appointed at a previous meeting to investigate the possibility of establishing a service bureau, was received and adopted.

Gabriel L. Hess, secretary of the Goldwyn Pictures Corporation, as chairman, submitted the report on behalf of the committee, the other members of which are R. H. Cochrane of the Universal Film Mfg. Company and Joseph W. Engel of Metro Pictures Corporation.

After a very thorough survey of the situation, covering a period of three months, the committee recommended the incorporation of a small company, to be known as the Service Bureau of the National Association of the Motion Picture Industry, Inc., which will serve as an employment agency for the engaging of artists and players whenever the service of an agency is required, and all members of the Producers' Branch Committe have agreed to use this bureau in engaging their artists and studio employes. Application has been made for a license as an employment agency, and this department will be under the supervision of the License Bureau of the city of New York as well as of the State Department of Labor.

Negotiations have been practically concluded for the services of an expert in this line to manage the bureau, and leases have been prepared for quarters in a centrally located building which will be convenient for everyone desirous of enlisting the bureau's aid.

At the meeting of the Producers' Branch Committee various suggestions were made in regard to the adoption of rules and regulations for the operation of the bureau, the penalties to be imposed for any violation of the rules, and it was decided that the committee which had successfully organized the new bureau should proceed with the preparation of a tentative set of rules and regulations to be submitted at the next meeting for consideration and final action. It is proposed that a uniform contract should be adopted by the service bureau in employing artists and other help required in any branch of the industry, definite forms to be prepared for long term contracts as well as daily and weekly service.

The service bureau will be amply financed by the producer members and the net profits over and above the expense of operation are to be paid into the treasury of the National Association of the Motion Picture Industry. The committee reported that after a very careful investigation of the situation it is confident that the bureau will not only be a paying institution, but a great source of revenue to the association for the purpose of carrying on its general activities.

JEANNE EAGELS IN NEW FEATURE,
Star of "Under False Colors"—Pathe.

BEAUMONT WITH SELIG

Harry Beaumont, the versatile director of motion pictures, has joined the Selig Company. William N. Selig selected "Brown of Harvard," the dramatic success, for Beaumont's first picture. Mr. Beaumont escorted a special company of players to Harvard University to film important scenes of the play.

Hazel Daly, the original Honey in the "Skinner" picture plays, will play the feminine lead in this her first feature picture under the Diamond S trademark.

STRONG "FALCON" OFFERING

Vola Vale Featured in "The Secret of Black Mountain"

Following the appreciation evoked by the first Falcon Feature with strong Western dramatic atmosphere, "The Mainspring," General Film offers another Western subject with a noted star. The star in this case is Vola Vale, and opposite her plays a screen favorite who is fast advancing in popularity, Philo McCullough. The play is "The Secret of Black Mountain," which is ready for immediate release.

This drama is picturized from a magazine story by Jackson Gregory. The scene is laid in California and the plot is filled with red-blooded situations amid mountain backgrounds of natural grandeur. The story is said to be one of great appeal.

"WHITE TRAIL" SOLD

"The Great White Trail," the Wharton picture of the North, was purchased last week by M. H. Hoffman, Inc. Distribution is to be started at once. The story of "The Great White Traill" is one of Alaska in the gold rush days. The direction and picturization were both made by Leopold D. Wharton. Doris Kenyon, Paul Gordon, Hans Roberts, Thomas Holding and many other well-known artists are numbered in the cast.

NEW YORK WELCOMES POLLY

First Goldwyn Picture Breaks Recent Records at the Strand

While Harold Edel, managing director, and Mitchell H. Mark, principal owner of The Strand Theater, New York, looked for big business at the opening of Goldwyn's first release, "Polly of the Circus," they were not quite prepared for what happened when "Polly" did arrive at their playhouse. "Polly of the Circus" broke all recent Strand attendance records.

The New York newspapers, carrying a liberal advertising appropriation for the production, placed through the Strand, had not stopped with the formal amusement reading notices, but hailed the advent of Goldwyn into actual releasing as a significant event in motion picture history and explained to the public of New York the personal factors who constitute the ownership of Goldwyn, and told of their previous successes in motion pictures and theatricals.

VITAGRAPH DEFEATS CHICAGO'S CENSOR

Order Issued Compelling Chief of Police to Grant Permit for "Within the Law"

"Within the Law," Greater Vitagraph's special Blue Ribbon feature, will be shown without a change in Chicago. Greater Vitagraph has defeated Major Funkhouser, the Chicago censor. Judge Crowe, at Chicago, Sept. 13, issued a writ of mandamus compelling Chief of Police Schuettler to grant a permit.

The court order followed legal action brought by Greater Vitagraph, under the direction of President Albert E. Smith and General Manager Walter W. Irwin.

For nearly four months Major Funkhouser has prevented the showing of "Within the Law" in Chicago by refusing to issue a permit unless Vitagraph would agree to make fifteen deletions from the picture. This Vitagraph refused to do, taking the position that the deletion of the third degree scenes, as demanded by Major Funkhouser, would ruin the picture.

After giving Major Funkhouser every opportunity to change his mind, General Manager Walter W. Irwin went to Chicago and engaged Lewis F. Jacobson, who has successfully attacked the rulings of Major Funkhouser on previous occasions. Attorney Jacobson immediately prepared a petition seeking a writ of mandamus to force the issuance of a permit and it was upon this petition that Judge Crowe ordered Chief of Police Scheuttler to grant the permit.

MARIE DRESSLER,
"Tillie the Scrub-Lady"—Goldwyn.

"FIGHTING ODDS," FIRST

Goldwyn Changes Initial Maxine Elliott Release on Account of Censors

After all, Maxine Elliott's debut on the screen as a Goldwyn star will be in the emotional drama "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb—and there's a reason.

"The Eternal Magdalene," previously announced as the first of Goldwyn's Maxine Elliott productions, has been challenged by the Pennsylvania Board of Censors and by the Chicago Censor Board. Both bodies find points in the picture which they question and which Goldwyn pointedly denies constitute any violation of good taste. Nevertheless, as "The Eternal Magdalene" had been announced for release on Oct. 7 and that date is close at hand, Goldwyn has determined to fully protect all of its contract customers among the exhibitors of the United States by substituting Miss Elliott's other picture in its stead.

MAKING FIRST PICTURE

Walthall, in Los Angeles, Producing "His Robe of Honor"

Having established himself as one of the foremost picture actors, Henry B. Walthall has severed his former connections and in the future will appear at the head of his own independent producing company in screen dramas of a far greater magnitude than the program system would permit. In the future each of his productions will be of such caliber as to constitute an entire evening's entertainment and will be presented under the executive direction of Paralta Plays, Inc.

Mr. Walthall is now in Los Angeles, Cal., arranging for the filming of his first production under the new arrangement, which will be a visualization of E. S. and J. F. Dorrance's romantic story, "His Robe of Honor."

HELEN HOLMES,
in "The Lost Express"—Mutual.

New Angles for the Exhibitor

FILM MEN OF MARITIME PROVINCES IN HARMONIOUS CONVENTION

Delegates from United States and Canada in Attendance—Deposit System Opposed

By Percy Gibson

St. John, N. B. (*Special*).—Seldom has a convention of picture men been marked by unity and combined progressiveness as evidenced at the second annual convention of the Motion Picture Exhibitors' League of the Maritime Provinces, held here for three days and concluded Sept. 10. Difficulties and variance of opinions were dealt with in a most charitable manner, although representatives from all departments of the business were in attendance, and the subjects were treated from many viewpoints. Sentiment expressed by each was that of closer co-operation between the sundry branches of the industry.

Among those present were Rose E. Tapley, of the Vitagraph Company; Belle Bruce, now with the Metro forces; W. Stephen Bush, J. W. Richardson, C. C. Pettijohn, (A. E. A.), S. Spedon, and W. H. Donaldson, all of New York; N. V. Gastonguay, J. M. Franklin, J. G. B. Metzler, R. J. McAdam, all of Halifax, N. S.; Claire Hague, Ottawa; W. H. Golding, W. C. McKay, P. G. Spencer, A. E. McGinley, all of St. John; N. W. Mason, New Glasgow; J. J. Gaudet, Summerside, P. E. I., and many others from various parts of the Maritime Provinces.

In welcoming the delegates from the United States and Canada, the retiring president, W. H. Golding, spoke strongly as to the film combine which was attended by prohibitive prices and inequitable contracts. There were evils, he said, in the cash deposit arrangements with producers and dictating of the box-office policy, together with the apparent disregard for the safety of the individual exhibitor by magnates in their wild gambling for stars and features.

These demands, according to Mr. Golding, could not be met without a risk of failure on the part of the showmen, as Canada not being a producer of films is forced to pay high duties and war taxes on American films, besides suffering the decrease in patronage due to enlistment and bereaved families; and therefore the present time is very inopportune to demand fancy prices, when business is at its lowest ebb in the Dominion. Continuing, he said that although having no quarrel with the film people, they are opposed to inequitable prices in time of distress.

Charles C. Pettijohn, president of the American Exhibitors' Association, was another prominent speaker.

It was decided to lay the suggestion of affiliation with the M. P. E. L. of America over for a year.

The following officers were elected for the forthcoming year: President, N. W. Gastonguay, Halifax; vice-president, F. G. Spencer, St. John; secretary, J. M. Franklin, Halifax.

The new vice-presidents for the Maritime Provinces are N. W. Mason, New Glasgow, for Nova Scotia; W. H. Golding, St. John, for New Brunswick, and Joseph Gaudet, Summerside, for Prince Edward Island.

The retiring secretary, S. C. Hurley, and treasurer, J. G. B. Metzler, both submitted most comprehensive and satisfactory reports.

At the evening session, with N. V. Gastonguay occupying the chair, Rose Tapley urged the necessity for closer co-operation and organization of the various branches of the business, illustrating her points by referring to the Patents Company, which twenty years ago organized with a selfish motive, and whose proposition eventually failed. She warned the exhibitors against overestimating in their advertising.

The delegates and their friends spent Sunday, Sept. 9, in an enjoyable outing up the St. John River, during the course of which many interesting and instructive speeches were made and the general feeling of fellowship and good will increased.

The evening session of that day was devoted to a public meeting held in the Keith House, kindly arranged for by Manager W. H. Golding.

The occasion was taken advantage of by the various representatives of the motion picture business, including the trade press, to disclose many facts, of which little is understood by the average patron of the theater.

Miss Tapley was again heard in a strong appeal for the elimination of all objectionable films, which would in consequence make it unnecessary to have local censor boards.

Monday, Sept. 10, was occupied by the various visiting exhibitors, calling upon the exchange offices and visiting some of the houses, whereas Miss Tapley was the guest of honor at a luncheon given by the St. John *Standard*. She also addressed capacity houses between the shows, at the Imperial Theater, and on Tuesday, Sept. 11, delivered her address before the Women's Canadian Club in the same house.

Among the resolutions passed at the convention was one recommending that the various boards of censorship in the Maritime Provinces establish a censorship of films and refuse licensing the exhibition of any film unfit for proper projection. It also recommended the cancellation of licenses of operators who carelessly destroy films.

W. C. McKay, of St. John, also submitted a resolution calling for the appointment of a legislation committee for the league. The committee will contain from five to seven members who will have power to study all legislation regarding the moving picture business that may crop up in federal, provincial or municipal bodies.

EDNA GOODRICH SCORES

"Reputation" Goes Strong in First Week After Release by Mutual

"Reputation," the first of the productions in which Edna Goodrich is appearing for Mutual, went right out and smashed box-office records.

On the day of its release it played at the Gold Theater, Chicago, to a business which broke four months' record, including specials of all kinds and descriptions. It went so big and pleased the patrons of the house so well that the management promised a run for the next of the Goodrich pictures and a repeat on "Reputation."

At the Butterfly Theater in Milwaukee it ran for four days to a record business with the biggest stars of the film firmament playing in opposition houses. "To-day sets a new record for ten-cent admissions, excepting Chaplin," reports the manager. "We beat all Sundays and holidays, including New Year's Eve."

In a letter to the president, John R. Freuler, F. L. Newman, manager of the Royal Theater, Kansas City, Mo., said: "I think 'Reputation' is as fine a production as I have ever seen since I have been in the business."

BIG THEATERS TAKE ADE

Largest Houses in Buffalo, Syracuse and Rochester Book New Comedy Series

Another indication of the popularity of the new George Ade "Fables in Slang" has been found by General Film in the nature of bookings of this attractive Essanay short-length product in the Buffalo district.

Shea's Hippodrome has taken on the George Ade pictures for three days every week. In Syracuse the Strand uses them two days each week, and the Regent at Rochester three days a week. Other bookings are coming in that are equally impressive.

The current releases in this series of comedies are "The Fable of What the Best People Are Not Doing" and "The Fable of the Speedy Sprite."

ADOPTS NEW POLICY

In announcing the new program policy of the Majestic Theater, Columbus, O., Max Stearn, owner of the house, states: "First comes the famous Pathe News. It is accurately recording the events that are constantly taking place in the great world war, and the preparations that this country is making to aid her allies."

In a full page advertisement in the Columbus *Citizen* Mr. Stearn says: "This announcement is made with sincere pride. It marks the introduction of 'Majestic worth-while pictures' to Columbus people, and gets a new standard of highest quality and character in motion picture performances. It is the outgrowth of our underlying policy to serve and satisfy."

J. A. Maddox, manager of the theater, says: "We have looked forward to this day with unbounded enthusiasm. It means the initial showing of the greatest motion picture program the industry has yet produced and introduces to lovers of good music a symphony orchestra of the highest order."

ADVERTISING AIDS FOR "THE WARRIOR"

General Enterprises Prepares Varied Line of Paper for Exhibitors

Following out the theory that a large film attraction should be exploited on a plane equal to that of the big theatrical production, A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., which controls the seven-part version of "The Warrior," have provided a most comprehensive outlay of advertising material to accompany the feature in which Maciste makes his reappearance before the American public.

The lobby display end has been given particular attention, and a line of scene photographs, both black and white and of the hand-colored variety, have been ordered in large quantities. In order to meet all demands, the sizes are varied, and the lobby pictures are obtainable in eight by ten, eleven by fourteen, twenty-two by twenty-eight and thirty by forty, the latter size lending itself admirably for use by theaters with extensive lobby space. The lithographs have been made from especially prepared sketches by prominent poster artists. Two styles of one and three-sheets, two styles of six and one of twenty-four-sheet stands form the nucleus of the paper display.

An important adjunct to the line of lobby display is a series of colored paintings, depicting Maciste in several heroic poses. Novelty heralds and an abundance of star and scene cuts are included in the exploitation layout.

SHOWING KING-BEES

Phil Kaufman, general representative of the Globe Film, Ltd., of Toronto, Canada, has just closed for a sixty days' showing of the King-Bee-Billy West comedies in Eastern Canada. Lowe's will have first run, the Madison second run and the Park third run. All these theaters are in Toronto. The first picture to be booked is "The Hero."

AT THE STRAND

For the second week of the Symphony Concerts at the Strand Theater, Signor Adriano Ariani has arranged a program of distinction and variety which includes Glasounow's two Finnish sketches, "De Kalevala" and "Solemn Cortege," Weber's "Jubel Overture," Haydn's Symphony in D major (last two movements, minuet and allegro), and Verdi's "Vespri Siciliani" overture. The principal photo-dramatic feature is entitled "Double-Crossed," a Paramount picture starring Pauline Frederick. In the supporting cast are Crawford Kent, Riley Hatch, Clarence Handyside, Harris Gordon, and Joseph Smiley. The picture was produced under the direction of Robert G. Vignola. Victor Moore is seen in his latest comedy, entitled "In Bed—In Bad." A chapter of Raymond L. Ditmar's "Living Book of Nature," "Mounting Butterflies," a zoological feature of exceptional interest, is also shown, as is the Strand Topical Review, which contains the very latest American and European news pictures.

ELTINGE AT RIALTO

Julian Eltinge, whose skill at impersonating members of the opposite sex has made him a stage favorite for years, made his bow in motion pictures this week at the Rialto in "The Countess Charming," a comedy written by Gelett Burgess and Carolyn Wells, both noted as humorists and writers of light verse. A pleasing program was arranged by Mr. Rothapfel in honor of the Eltinge debut, the music incidental to the feature picture being chosen largely from the scores of past successes in which the star has appeared. The Rialto Orchestra, under the leadership of Hugo Riesenfeld, renders the brilliant Sixth Hungarian Rhapsody by Liszt, with a cimbalum solo by Bela Nyany. Count Lorrie Grimaldi, formerly basso of the Metropolitan Opera Company, is heard in a cavatina from "The Jewess" by Halevy. Gloria Gale, soprano, sings an aria from "Traviata." The orchestra's light opera selection for the week is "The Waltz Dream" by Oscar Strauss.

CHAPLIN CUT-OUTS

In addition to its other exhibitor aids for the de luxe Chaplin editions that have begun with "The Champion," General Film has been able to notify its clients that Essanay has available large size Chaplin cut-outs for lobby use. These are ready for clients at once.

SMALL TOWN SIGNED UP

A picture theater in Canaseraga, an upstate town which boasts of but 754 souls, according to the last census, has just signed up with the Buffalo office of the Wm. L. Sherry Feature Film Company for the entire output of Paramount and Artcraft during the coming season. The Liberty Theater is to feature all the stars of the two organizations, and play the pictures under the best possible auspices, each production being shown for one day only. It is stated that top prices will be paid for the service. Canaseraga is not by any means an exception to the rule, for there are said to be very few towns, even of the smallest size where there is not a Paramount house.

"CANDY GIRL" SELECTED

Shea's Hippodrome Theater, Toronto, which has the pick of all Pathe, Metro and Vitagraph pictures, in making up its program, chose Gladys Hulette in "The Candy Girl" for Toronto Exposition and Labor Day week. The Toronto Exposition is an annual fair, which is the biggest thing of its kind in Canada and every theater puts out its strongest program.

The title of the Bluebird release originally called "The Maverick" and then changed to "A Fool for Luck" has again been changed and definitely set for release Oct. 8, under the title of "Anything Once."

ADVERTISING "THE FIGHTING TRAIL"

Exhibitors Plan Community Campaigns in Behalf of the Vitagraph Serial

Motion picture exhibitors throughout the country have started one of the largest newspaper advertising campaigns of the industry in promoting "The Fighting Trail," the latest photoplay serial produced under the personal supervision of President Albert E. Smith, of Greater Vitagraph.

The daily newspaper campaign takes in two hundred and twenty-one cities, or practically every city in the United States with a population of more than twenty thousand.

In theory the campaign started by the exhibitors is an old one, but in practise it is new. The theater owners in each of the cities of more than twenty thousand, with few exceptions, have contributed to a pool with which to purchase space three times a week in one of their daily newspapers. In each city one of the theater managers who has booked "The Fighting Trail" has been designated as the advertising manager for all of the managers who have booked the serial. The manager has been empowered to sign advertising contracts with the local newspapers for forty-five insertions of the copy advertising "The Fighting Trail," with instructions that the copy is to be run on Tuesdays, Thursdays and Sundays.

The copy for this community advertising was furnished by the advertising department of Greater Vitagraph with the exception of a small space at the bottom of each advertisement, which was left blank for the insertion of the names and addresses of the theaters running the serial.

This advertising campaign differs from the usual community advertising campaign inasmuch as the agreement between the theater managers provides that the campaign will run for fifteen weeks, or during the entire run of the serial. Usually community advertising campaigns provide for just one insertion.

ELECTROS OF STARS

The attention of exhibitors who know the value of newspaper and program publicity is called to the fact that Pathe has issued one-column cuts (electros mounted on wooden blocks) of each of the following stars: Pearl White, Mrs. Vernon Castle, Baby Marie Osborne, Gladys Hulette, Mollie King, Helene Chadwick, Harold Lloyd, Antonio Moreno, Creighton Hale and Warner Oland. The Export & Trading Department is sending an initial shipment of each cut to each exchange and will carry a stock at the home office to fill reorders rapidly.

The Open Market ...State Rights..

"FALL OF ROMANOFFS" GOES TO STATE RIGHTS BUYERS

Herbert Brenon Places Large Order for Prints of Picture Dealing with Conditions in Russia

Herbert Brenon's historical panorama, depicting the collapse of the Russian autocracy and the developments since the abdication of the Czar, is now offered for sale on a territorial rights basis. Buyers of motion pictures who invariably, and properly, judge pictures by their possibilities for immediate profits are vitally interested in this, by all odds, the biggest of all Herbert Brenon productions.

The trade press reviews of the production, as well as the reviews of the New York daily newspapers, are unanimous in their approval of the picture.

Realizing that the new counter revolution in Russia and the likelihood of still further dramatic changes in the stage setting of a nation's governing forces would make "The Fall of the Romanoffs" of even greater value to territorial rights purchasers, Herbert Brenon on the day following his first public presentation of the picture rushed the negative to the laboratories with a heavy order for prints. This will enable the Iliodor Picture Corporation to make a quick delivery of the production to purchasers, enabling them to in turn offer the picture while interest in the actual Russian news drama in the daily papers is at white heat.

In building this great picture around the figure of Iliodor, the former spiritual adviser of the Czar, and having Iliodor in the flesh before his camera, Herbert Brenon exercised judgment in the selection of his splendid cast, utilising such popular stars as Nance O'Neil, Conway Tearle, Alfred Hickman, Ekaterina Galanta, William E. Shay, Mlle. Marcelle and a dozen others of almost as great popularity. The address of the Iliodor Picture Corporation is now 16 East Forty-second Street, New York city.

PORTO RICO FILM MAN VISITS N. Y.

General Manager of Medal Film Company Buys Rights to Pictures

Dr. N. Zeno Gandia, general manager of the Medal Film Co., Inc., at San Juan, Porto Rico, has come to this country to make his annual report to the company in New York and to discuss plans for the enlargement of the business. Dr. Gandia says that exhibitors in Porto Rico are in close touch with the general conditions of the trade, and there is not a single motion picture house where one or more American trade papers does not find its way, with the result that every exhibitor is familiar with the activities of the manufacturers and their current releases.

The Medal Film Company, Inc., has purchased the rights for "Today" in the West Indies. This picture will probably be shown in Porto Rico first, where Florence Reed has become very popular since her appearance in "New York" and "At Bay." Orders are already coming in to the local office for bookings on this feature and it gives promise of being an unusual success.

Gibson Co., Vancouver.
HERBERT LUBIN,
of General Enterprises, Inc.

"INTOLERANCE" IN PICTURE THEATERS

Griffith Decides to Circulate Spectacle in Representative Houses

By cable arrangements completed during the past week it has been decided that D. W. Griffith will present "Intolerance" this season in the representative picture theaters of America. This means that the same care and elaborateness which were shown in the handling of the Griffith spectacles on their special tours of the country will be carried out when "Intolerance" is transferred to the regular picture field.

It is nearly four years since Mr. Griffith has been a direct contributor to the screens of the representative motion picture theaters. In the interim he has built up a great following for his advanced form of art. Plans are being made by Mr. Griffith's forces to present his production in a way that will further add to the popularity of the picture theaters. It will be handled by experts in every branch and given on the same scale that has marked the Griffith productions from the time the director-producer made his first venture outside the confines of the popular priced houses.

Limited engagements will be booked in the representative houses of the principal cities of the country. Distributing offices for the bookings of "Intolerance" have been opened at 508 Longacre Building, and the scheme of presenting this spectacle under the new conditions will be entirely separated from any other venture with which Mr. Griffith is identified.

MORE TERRITORY SOLD

Edward Warren reports the sale of the following territories for "Souls Redeemed" (The Warfare of the Flesh): Louisiana to Pearce and Son, of New Orleans; eastern Pennsylvania and southern New Jersey to The Ideal Film Exchange of Philadelphia; Texas, Oklahoma and Arkansas to Southwestern Art Dramas, Inc., of Dallas; Michigan and Ohio to Tri-State Film Exchange of Detroit; Greater New York to Elk Photoplays, New York, and up-State New York to Veribest Pictures, Inc., of Buffalo.

The foreign rights have been taken over by the Piedmont Pictures Corporation, so that practically the entire world rights have been disposed of.

Negotiations are pending for the few remaining territories, and Mr. Warren fully expects to see them closed before his new picture is released, which will be within a week or ten days.

"SHIRLEY KAYE" NEXT

Clara Kimball Young, who has just completed her production of "Magda," the first release by her own organization, which she owns and controls, under the management of Harry I. Garson, has started filming "Shirley Kaye" at the Thanhouser studio in New Rochelle.

Joseph Kaufman, who directed "Broadway Jones," "The Traveling Salesman" and many other notable successes, will direct Miss Young in this, her second production, which will be released some time in October.

PRODUCERS' PROTECTIVE ASS'N ELECTS SHERRILL AS PRESIDENT

Other Officers Named for the Coming Year—Headquarters to Be Established Soon

The first official meeting of the newly organized Producers' Protective Association, since the receipt of a charter from the State of New York, was held last week in the office of William L. Sherrill, of the Frohman Amusement Corporation, who has been one of the prime movers in the organization of the body. At this meeting the officers for the ensuing year were elected, consisting of Mr. Sherrill, president; Leopold Wharton, vice-president, and J. J. Goldberg, secretary and treasurer. It is understood that Mr. Wharton will resign his position as an official, but not as a member of the association, and that H. A. Schlesinger will be appointed vice-president in his stead. The election of the board of directors resulted in the choice of Mr. Sherrill, Mr. Wharton, Harry Rapf, I. C. Chadwick, and J. J. Goldberg.

The present list of members of the Producers' Protective Association includes the Frohman Amusement Corp.; Wharton, Inc.; Mayfair Film Corp., A. H. Jacobs Photoplays, Inc.; Harry Rapf, Edward Warren Productions, W. E. Rothacker, Arrow Film Corp., Cosmopolitan, Ivan Film Productions, Duplex Film Corp., Crystal Film Corp., Ogden Film Corp., and the Authors' Film Corp. It is the intention of the association not to admit to membership any of the fly-by-night producers who only intend to make one production and then quit. The association will comprise established producers who turn out a certain number of productions each year. Every concern that joins the association agrees to list all its films.

As yet no definite location has been selected for the headquarters, but several offices centrally located are under consideration and within a short time the address will be announced. For the place of general manager of the affairs of the organization it is proposed to select a man thoroughly conversant with all the angles of the industry and with special knowledge of the State rights plan of releasing.

The Producers' Protective Association, as was outlined in detail in THE MIRROR recently, was formed by a large number of the representative firms producing features to be released through State rights. The offices of the association will serve as a headquarters for State rights buyers and will enable them to review productions and attend to all of the business details with the several manufacturers without being compelled to visit a number of home offices.

Mr. Sherrill, when interviewed at his office, made the following statement as to the future intended operations of the association:

"We have aimed primarily to systematize our business. At present the disposition of State rights production is without a head or tail. We intend encouraging the State rights buyer to assist him in the operation of a legitimate business, but where any given territory is without any buyer with whom we can deal we intend to ultimately open our own producers' exchange in that territory. We are fortifying ourselves against every contingency by the accumulation of a treasury that can meet every new circumstance as it may arise. You can compute the amount in back of this association when I tell you that the average number of productions of the present membership of eleven is a minimum of five a year and the minimum average receipts on each production is $50,000. This makes a gross return on the productions of the members of $2,750,000 annually and the percentage due the association will amount to a minimum of $137,500, a sum sufficient not alone to establish exchanges, but to meet every contingency.

"And of course as we live we expect to grow. Other State rights producers will join us. But for the present we have sufficient to know we are a growing institution to be reckoned with, and one that will cure, I hope, many of the evils of the motion picture business. We are not in opposition to any other organization, but rather in the spirit of good and welfare do we desire to co-operate with them in their legitimate endeavors."

PATHE MAKES SALE

Lesser Gets "To-day" and "The Mad Lover" for Western States

Following the announcement of last week that the Civilization-Pioneer Film Corporation has bought the New York State rights on Pathe's "To-day," with Florence Reed, and "The Mad Lover," with Robert Warwick, it is now stated that All Star Features Distributors, Inc., of which Sol Lesser is the head, has obtained the rights to these pictures in the States of California, Nevada and Arizona, paying a record price for this territory.

The list of pictures which the All Star Company is exploiting in the Far West includes "The Garden of Allah," "The Ne'er Do Well," "Where Are My Children?" "Civilization" and "Intolerance."

TURNER AND DAHNKEN BUY

Turner and Dahnken, of San Francisco, through Bruce Johnson, secretary and general manager of that firm, have purchased the rights for the territory of California, Arizona and Nevada, and the Hawaiian Islands, to the Ogden Film Corporation's release, "The Lust of the Ages." The deal was consummated immediately after the screening of the production.

WARREN SELECTS TITLE

Edward Warren has decided on "Weavers of Life" as the title for his next production. Besides the star, Helen Hayes, whom Mr. Warren considers a real find, the cast contains Howard Hall, Kenneth Hunter, Barney Gilmore, Earl Schenck, Edna Hibbard and others.

"GRAIN OF DUST" BOUGHT BY OGDEN

Rights to Phillips Novel Secured for Lillian Walker Film

A contract has been signed by the Ogden Pictures Corporation with the estate of David Graham Phillips, James K. Hackett and the American Play Company, through their representative, Edgar Selden, whereby the Ogden Pictures Corporation will receive the world's motion picture rights to David Graham Phillips's most popular novel, "The Grain of Dust." Lillian Walker, the star of the Ogden Pictures Corporation, will have the leading role.

The screen rights to this production were purchased in competition with several other large producing concerns, and the price, it was ascertained, was $12,000.

"The Grain of Dust" is considered the high water mark of the late David Graham Phillips's novels. The story ran serially in the *Saturday Evening Post*.

"In purchasing the screen rights to 'The Grain of Dust,'" said Albert Segwcroft, president of the Ogden Pictures Corporation, "we are merely carrying out our announced policy of doing the biggest things in the biggest possible way. We are striving to visualise works of literature which have met with popular approval."

"THE WARRIOR" RE-EDITED

General Enterprises, Inc., Shows Picture as Prepared for State Rights Market

Arthur H. Sawyer and Herbert Lubin, of General Enterprise, Inc., who have bought "The Warrior," for the purpose of disposing of the States rights to the film, gave a showing to the trade press, Sept. 12, to display the picture's present adaptability to the States rights plan of distribution, the picture having been re-edited and revised with new subtitles and greatly speeded action. Some footage has been cut from the original, which played a recent engagement at the Criterion Theater, and the eliminations seem to have been made judiciously, as "The Warrior" now has more snap and there are no scenes that tend to suspend the action.

The new illuminated subtitles are a welcome addition. "The Warrior," as it now stands, is in seven reels, and makes it an excellent States rights proposition. There is no need to detail the power of Maciste, the star of the film, to amuse or astound an audience with his feats of strength.

Following the trade showing members of the press were the guests of Messrs. Sawyer and Lubin at a luncheon held in Rector's, at which Bert Ennis, the firm's press representative acted as master of ceremonies. A list of those present included Lawrence Reid, Charles Condon, T. E. Eltonhead, Charles Geigerich, Samuel Spedon, Milton Lowenthal, Joseph L. Gold, James Beecroft, George Worts, Jacob Gerhardt, Harold Randall, Joshua Lowe, Bert Ennis, A. H. Sawyer, Herbert Lubin, Harry C. Koech, Fritz Tidden and Laura Hostetter.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Barbary Sheep," Artcraft; "For the Freedom of the World," Lowrie; "Rasputin, the Black Monk," World; "Under False Colors," Pathe; "For France," Vitagraph

"BARBARY SHEEP"

Five-Part Drama by Robert Hichens, Featuring Elsie Ferguson. Produced by Artcraft, Under the Direction of Maurice Tourneur.

The Players.—Elsie Ferguson, Pedro de Cordoba, Lumsden Hare, Macy Harlan, Alec Shannon and Maude Ford.

POINTS OF INTEREST

The screen debut of Elsie Ferguson, who gets with charm and fine restraint in the leading role of Robert Hichens's colorful story of the East. The skillful direction of Maurice Tourneur. The beautiful desert and Algerian street scenes.

Elsie Ferguson's screen debut—in "Barbary Sheep," which crowded the Rialto to its capacity during its stay there—was a most auspicious one. Her beauty and charm, coupled with her ability to act with restraint and feeling, will go far towards making her one of filmland's—as well as Broadway's—most popular stars. Miss Ferguson was very fortunate in obtaining Robert Hichens's colorful novel for her first production, and through the splendid direction of Maurice Tourneur none of the charm and atmosphere has been lost through its transference. All the romance and sensuousness of the East were portrayed with remarkable realism, the desert beneath the bright moon's rays and the Algerian street scenes being particularly fine products of Mr. Tourneur's imaginative art.

The story concerns the activities of Sir Claude and Lady Wyverne, who have come to the East—Sir Claude to hunt Barbary sheep and Lady Wyverne to satisfy her longing for romance. While her husband is hunting, Lady Wyverne, left to seek her own amusement, meets and almost falls victim to the fascinations of Benchaalal, a seductive Arabian chief. Under his guidance she sees the desert under a glorious moon and hears soft native love music. The vividness of it all attracts her and she dreams of what life might have been like had she lived in the days of Oriental splendor and experienced the burning love of a son of the desert. But while she is only guilty in thought, Benchaalal plans to abduct her. Sir Claude, at a distant village, hears disturbing stories of the Algerian chief's past career and, alarmed for his wife's safety, hurriedly returns. He sees his wife and Benchaalal alone in the desert; he sees him attack his wife and is about to shoot, when a mad marabout, recognizing Benchaalal as the man who robbed and murdered his sweetheart several years ago, steals upon the pair and stabs him.

Elsie Ferguson's acting throughout was a striking example of her delicate artistry. Pedro de Cordoba, whose every movement suggested the fascination and mystery of the East, gave an admirable performance as Benchaalal, while Lumsden Hare played Sir Claude with commendable naturalness. Others who contributed splendid support were Macy Harlan, Alec Shannon and Maude Ford.

Exhibitors will find this an extremely artistic production, with the valuable addition of Elsie Ferguson's name in the leading role.

H. S. D.

"FOR THE FREEDOM OF THE WORLD"

Eight-Reel Drama Featuring E. K. Lincoln and Barbara Castleton. Produced Under the direction of Ira M. Lowrie.

The Players.—E. K. Lincoln, Barbara Castleton, Romaine Fielding, Jane Adler, Neil Moran, Walter Weems.

POINTS OF INTEREST

A spectacular war drama with a strong patriotic appeal. An excellent cast, including several well-known stars. Remarkable scenes in camp and on the battlefield.

"For the Freedom of the World" tells the story of a romance and marriage which weathers the storm of the world war with superhuman endurance and against almost invincible odds. It presents the horrors of war from the standpoint of the average family and transposes the quiet order of domestic life into the very heart of the battlefield. This really impressive theme is developed in a series of war scenes which are far above the average screened since the war and which add the last touch of realism to an intense and grimly convincing drama.

The story opens with the familiar spectacle of a young American girl as the wartrothed of an American officer who has enlisted in the American Legion of the Canadian army. When his regiment is called to the front the young wife manages to make her way to the firing line in the disguise of a Red Cross nurse, thus placing herself and husband in danger of court martial under the military law which forbids the presence of an officer's wife on the battle front under pain of death. Whether this drastic law is authentic or not, its suggestion brings about an intensely dramatic situation, for, after the villain has betrayed the couple to the military authorities, the husband deliberately shoots his wife rather than have her exposed to court martial. He then volunteers for a post which means certain death, but miraculously escapes to rejoin his wife, who has recovered from her wound. The film ends in a scene of domestic reunion under the American flag.

Barbara Castleton played the part of the young wife with great emotional intensity and E. K. Lincoln made a salwart and handsome young officer. The remaining roles were excellently portrayed by a cast which caught the martial spirit of the play and rendered the military characters with the utmost realism.

Undoubtedly this is one of the most impressive and spectacular war dramas that has been shown on the screen and exhibitors should make the most of the advertising value in its timely theme and spectacular battle scenes

A. G. S.

"RASPUTIN, THE BLACK MONK"

Eight-Reel Drama Featuring Montagu Love. Produced by William A. Brady, Under the Direction of Arthur Ashley. Released by World.

The Players.—Montagu Love, Arthur Ashley, June Elvidge, Pinna Nesbitt.

POINTS OF INTEREST

Melodrama with the Russian Court as a background. Montagu Love as the Black Monk.

The World-Brady version of "Rasputin" is written around the personality of this evil genius of the Russian court with the events of the Revolution used solely as a background. Moreover, the action deals far less with his political intrigues than with his personal conquests with the ladies of the court so that, although he is figuratively presented as the power behind the throne he literally spends most of his time in the boudoirs of the Royal Palace. He is first introduced as a renegade monk who roams the country charming the money out of the peasants pockets and the hearts from their daughters through his ability to play upon their superstitious fears. His reputation as a prophet lands him in the court of the Romanoffs where he uses his hypnotic powers to great advantage with the ladies of the court. The remainder of the action is just one liason after another until mutterings of a revolution "off stage" bring about his downfall and traditional end in the icy river.

Montagu Love did his best with the role of the "Black Monk," but was handicapped by the unconvincing quality in his surroundings and direction. Any subtitles which he might introduce in his interpretation of the role were instantly followed by a crudely obvious bit of action so that whenever he began to hypnotize a fair one of the court, his eyes were instantly flashed on the screen in a gigantic close-up, more grotesque than terrifying. He was supported by Arthur Ashley, June Elvidge and Pinna Nesbitt, who were adequate in their comparatively unimportant roles.

The alleged "Russian atmosphere" was anything but convincing. There was no apparent effort to make the details of the setting conform to the historical background and the result was a hit-or-miss confusion of stage properties and costumes. It is true that the stock properties which have become identified with the Romanoff court were duely presented, but it takes more than a few samovars and a sprinkling of mujiks to complete as subtle a thing as Russian atmosphere.

While this "Rasputin" has no convincing relation to the historical character or the recent revolution, the play is fairly good melodrama which is satisfactorily acted.

A. G. S.

"UNDER FALSE COLORS"

Five-part Drama by Lloyd Lonergan, featuring Frederick Warde and Jeanne Eagels. Produced by Thanhouser under the Direction of Emile Chautard. Released by Pathe.

The Players.—Frederick Warde, Robert Vaughn, Jeanne Eagels, Anne Gregory, Carey Hastings.

POINTS OF INTEREST

An interesting story of the struggle between love and patriotism. The delightful combination of Frederick Warde and Jeanne Eagels in characteristic roles.

The chief merit of "Under False Colors" is that it provides charming and characteristic roles for Frederick Warde and Jeanne Eagels, who hold the interest and suspense of the play through their sympathetic and convincing acting. The combination of this delightful young heroine with the distinguished and kindly old gentleman who is her guardian, is a particularly fortunate one and carries an unusual and piquant appeal. Miss Eagels is a new and refreshing type of ingenue who does not indulge in soubrette tricks to get her effects, but who behaves like a very real and appealing young girl whose youth is not without dignity. Frederick Warde's restrained and compelling work is well known on the screen and the honors are equally divided between one of the oldest and the youngest stars in the films today.

The story follows the adventures of the Princess Olga, a Russian noblewoman who, in an effort to help her country's fight for freedom, reluctantly poses as the ward of an elderly American millionaire who is believed to be assisting the reactionary party. The old gentleman soon discovers that she is an impostor but he has grown so attached to her that he puts the most charitable interpretation on her position. The film ends with a thrilling scene in the secret meeting place of the revolutionists where the news of Russia's freedom dissolves the band and the old man is revealed as one of the chief backers of the revolutionary party. A pretty romance between Olga and the old man's nephew runs as a counterplot to her action as a spy.

Although the play is well staged and directed its success rests primarily with the actors who have raised it far above the somewhat mediocre lines of the plot.

The combined names of Frederick Warde and Jenne Eagels are its best medium for advertising.

A. G. S.

"The Conqueror," the William Fox photodrama based on the heroic life and romantic times of General Sam Houston, is in its second and last week at the Glove Theater.

SCENE FROM "A MIDNIGHT BELL."
Hoyt Comedy—Selig Release Through General.

"FOR FRANCE"

Five-Part Drama by Cyrus Townsend Brady, Featuring Edward Earle. Produced by Vitagraph, Under the Direction of Wesley Ruggles. Released Sept. 17.

The Players.—Edward Earle, Betty Howe, Arthur Donaldson, Mary Maurice, Frank Anderson.

POINTS OF INTEREST

A romance of the war, with a young American hero fighting for France. A series of dramatic scenes picturing the exploits of an aviator and military skirmishes in rural France.

The theme of "For France" is based on the assertion that "Every man has two countries: his own and France." The hero is a young lieutenant from West Point who, when the war broke out, was studying art in Paris and losing his heart to a pretty jeunne fille who lives with her mother in the environs of Paris. At the call to arms he enlists as an aviator in the French Army and, by a fortunate accident, flies over the farmhouse of his beloved just as a horde of vicious Germans have entered the house. The remainder of the action is mainly a series of skirmishes in which the hero routs an entire regiment of Germans single-handed with the aid of one machine gun.

Edward Earle made an exceedingly good-looking and energetic young aviator, who made the scenes seem convincing through the sheer force of his vigorous and sympathetic personality. Betty Howe was pretty as the French heroine, though she seemed inclined to dose through her most intense scenes. Mary Maurice made a touching picture as the aged old French mother, and the remainder of the cast was satisfactory.

A striking feature of the film is the background of a little French farm and a series of narrow escapes through which the aviator in his machine dodges a regiment of Germans. The scenes are skillfully acted and directed.

Exhibitors should lay stress on the strong sentiment existing between France and America in advertising this drama of two flags.

A. G. S.

"THE WOMAN BENEATH"

Five-part Drama by Willard Mack, Featuring Ethel Clayton. Produced by Peerless Under the Direction of Travers Vale. Released by World.

The Players.—Ethel Clyton, Curtis Cooksey, Isabelle Berwin, Frank de Vernon, Crauford Kent and Eugenie Woodward.

POINTS OF INTEREST

A story containing plenty of action, a thrilling climax, and a popular star in the leading role.

World Film's latest picture featuring Ethel Clayton shows the awakening of a soul in an idle, pampered girl—a product of socially ambitious parents. The theme, of course, is not new, but the interest is sustained through the character development, a story that contains plenty of action and a thrilling climax. The long arm of coincidence has been freely stretched in some situations, and in the beginning the girl's reason for marrying the idealistic Westerner was not made clear. As a whole, however, the picture is an entertaining melodrama of a typically Willard Mack character.

Betty Fairchild decides to follow the example of the smart set and marry for money. So when Tom Connolly arrives from the West with his fortune, she accepts him, although she does not love him. Tom, who is an idealist, is completely disillusioned when he learns his wife's motive for marrying him and promptly leaves her to her own methods of finding happiness. Rupert Brentley, a wealthy man of low morals, seizes this opportunity to win Betty. But Betty, piqued by her husband's indifference and gradually awakened to the finer things in life, repulses him. One day a letter from Tom's mother arrives and Betty innocently opens it. It contains letters and a photograph of the man who had betrayed Tom's sister several years ago. The mother had sent them to Tom so that he could find the man and avenge his sister's wrongs. The picture was of Rupert Brentley. To save her husband from becoming a murderer, Betty rushes to Brentley's apartments to give him twenty-four hours to leave the country. But Tom had followed her there and demands an explanation, which at that time she cannot grant and Tom leaves, believing her guilty. However, in the end, Betty tells him the entire story and we see them in each other's arms, supremely happy.

Ethel Clayton in the part of the frivolous society girl made a pleasing picture and played with her accustomed skill. Curtis Cooksey gave a convincing performance as the young Westerner while the remainder of the parts were well played by Isabelle Berwin, Frank de Vernon, Crauford Kent and Eugenie Woodward.

Exhibitors will find this a story of popular appeal possessing the added attraction of Ethel Clayton's name in the leading feminine role.

H. S. D.

Pathé

Mollie King and Creighton Hale in The Seven Pearls

"Gets off to a fascinating start." "The first two chapters promise a good serial." "A wonderfully melodramatic plot which gives brilliant promise." "Action keyed at lightning speed." "A wealth of fast action and exciting mystery." "Mystery, thrilling fights, love interest and about everything that contributes to holding the attention."

These are a few excerpts from reviews in the various trade magazines on Pathe's latest money-getting serial. All the world loves exciting adventure, mystery, breathless action and suspense, and all the world loves a love story. That's why Pathé serials made in the Pathé way outdraw day in and day out the greatest features."

Ask the nearest Pathé Exchange to screen for you several episodes of "The Seven Pearls". You'll want it in your house.

Produced by Astra

Written by Charles W. Goddard, the famous playwright

"ONE HOUR"

Six-part Drama Adapted from the Book by Elinor Glyn, Featuring Zena Keefe and Alan Hale. Produced Under the Direction of Paul McAllister and Edwin L. Hollywood. Released by Hoffman-Foursquare.

The Players.—Zena Keefe, Alan Hale, D. J. Flannigan, Ina Brooks, Warren Cook, H. W. Pemberton, William Marion, Franklyn Hanna and Herbert Dansey.

POINTS OF INTEREST

A love story that holds the sympathies of the audience for the central characters, with the result that it never lets the interest lag. Finely acted.

In adapting "One Hour," which Elinor Glyn wrote as a sequel to "Three Weeks," the producers have made a six-reel feature that is entertaining throughout. It revolves around the kind of a love story that has universal appeal and the manner in which it is given to motion picture patrons leaves nothing to be desired. As everyone knows, the Glyn style is peculiarly frank, but as "One Hour" is now seen on the screen it has been considerably toned down. In only one instance are the writer's flowery phrases allowed to creep in—where the progress of the love affair of Opal and the man is described. Elinor Glyn would never recognize the sixty minutes the couple spend in the cabin in the wilderness, which she so graphically describes. The gentle art of the film cutter has eliminated all but the first and the fifty-ninth minute, leaving the interim to the imagination of the audience.

The plot has been carefully constructed and it gets under way at the point where Opal and the strange young man, living near each other in the only two houses in a great Canadian wilderness, find that they are in love with each other. The girl knows nothing of her antecedents and when she is told that she is the princess of some fictitious country and must return to her native land to marry the king of a neighboring country to save her people from invasion, she sacrifices the love she bears for the man who is known as G. D. Stanley. But before she departs she spends one hour in his cabin. On the eve of her marriage to the dissolute king it is found that Stanley turns out to be Stanial, the heir apparent to the throne. When the drunken king attempts an attack on the girl in her boudoir the young man kills him and thereby becomes the ruler of the country, and naturally takes Opal for his queen.

Both of the featured players, Zena Keefe and Alan Hale, give capable performances in roles that are not especially difficult. They are pleasing, and that is all that can be expected or asked for considering what they are given to do. The actors who represent the people of the court display a dignity that is in keeping with their surroundings. The directors have staged the story so that it progresses at an even pace and never once is the continuity broken. They have plenty of opportunities for flashbacks but they never overdo them, merely giving a minimum of what is necessary. The lighting effects are fine, and the camera work is clear.

"One Hour" can be booked safely for the average theater. It will be met with generous approval, and the fact that it is a screen adaptation of a well known author's work is sure to prove a drawing power. This should be displayed in the advertising.

F. T.

"A MIDNIGHT BELL"

Two-part Farce Adapted from One of the Hoyt Comedies. Produced by Selig Under the Direction of J. A. Richmond and Released by K. E. S. E., Sept. 3.

The Players.—William Fables, James Harris and Amy Dennis.

POINTS OF INTEREST

Slapstick comedy incidents of the kind that always proves entertaining.

Beginning with water squirted from a small fire extinguisher and ending with a climax where a large fire hose is used, the two reels of "A Midnight Bell" are principally made up of drenchings. This may read as though the farce is a long monotony of the same kind of stuff, but that is by no means the case. The director and the performers have originated numerous novel stunts which prove to be uproariously funny and although the greater part of the action is played at the business end of a stream of water the picture at no time becomes tiresome.

The plot, which the excuse for placing a string of incidents in juxtaposition may be called for want of a better word, fulfills its requirements and shows the pursuit after the hand of the village belle by the chief of the fire department and the chief of police. Strange as it sounds, the ending is extremely humorous but not of the happy type as the girl turns down both of the men.

The two comedians, William Fables and James Harris, give further proof of their seemingly inexhaustible fund of ideas for comedy situations and their capability of acting them to the best advantage. They are real comedians and also seem to have no fear of sudden death at each other's hands in their many encounters. J. A. Richmond, who directed the picture, should be given credit as well for several new ideas that are bound to make an audience laugh, such as, for instance, one of the performers walking across a stream of water from one building to another.

"A Midnight Bell" is an excellent picture to follow a five-reel dramatic feature. It will send "them" away laughing, which is a mighty good idea.

F. T.

"THE BOND OF FEAR"

Five-Part Drama by Edith Kennedy, Featuring Roy Stewart and Belle Bennett. Produced by Triangle, Under the Direction of Jack Conroy. Released Sept. 23.

The Players.—Roy Stewart, Belle Bennett, Melbourne McDowell, George Webb, John Lince.

POINTS OF INTEREST

A highly moral drama designed to give food for thought and staged amid very effective desert scenes.

"The Bond of Fear" is a drama of human frailty with a good basic idea which has gone to seed in its development. The principal character is a prodigal judge who has taken a grim delight in meting out justice to sinners until he himself breaks the highest law by murdering his own brother. Then he forgets his extraordinary respect for the law and takes to his heels like any ordinary criminal, winding up on the desert where he is protected by a girl who confides to him that she also is a fugitive from justice. A romance born of mutual sympathy springs up and the two are about to be married, when the ex-magistrate reads in an old paper of the recovery of his brother and realizes that he may again pose as the upright judge.

His pious veneration for the law returns with a bound and he turns on the girl he was about to marry and hands her over to the authorities in a burst of righteous indignation. She is rescued by a young cowboy with less conscience and more common sense, and the scene closes in a blinding sand storm in which the girl proves that she is really not a criminal and the cowboy convinces her that it would have made no difference if she had been.

This illustration of the difference between theory and practice might have made a forceful drama if the character of the judge had been permitted to develop gradually, but his rapid change of heart and action are so sudden that they are far more absurd than impressive. Melbourne McDowell did his best with the role, but was handicapped by the inconsistencies in the continuity. Roy Stewart made a picturesque cowboy and the local color of the desert town was effectively presented.

Although sadly weakened by its treatment, the main idea on which this drama is based is above the average and is the feature of an otherwise mediocre play.

A. G. S.

"THE FATAL RING"

Serial Featuring Pearl White. Produced By Astra. Released by Pathe.

Episode 12. "The Desperate Chance."

The Players.—Pearl White, Warner Oland, Ruby Hoffman.

POINTS OF INTEREST

The struggle on top of a moving train. The rescue of Pearl from the railroad track. The fight on the iron girder.

The twelfth episode of "The Fatal Ring" abounds in desperate chances through which Pearl White continues to thrill her audiences. After a reckless struggle with Carslake on the top of a swiftly moving train, Pearl is dashed to the ground and lies prostrate on the track in the path of a north-bound locomotive. Just as the wheels are about to crush out her life, she is unbound and carried away by Carlton, who has been following in his roadster. A pretty love scene follows this thrilling rescue, but is interrupted by the arrival of the "Spider," who has learned of Carslake's whereabouts. Pearl forms a party of detectives and raids the house in which the villain is concealing the violet diamond. Carslake is too quick for them and escapes to the roof with Pearl in close pursuit. The two meet on a narrow iron girder, Pearl loses her balance and is just about to fall to the street far below when the film fades out.

A. G. S.

"A MAN'S MAN"

Six-Reel Melodrama Adapted from the Novel by Peter B. Kyne, Featuring J. Warren Kerrigan. Produced by J. Warren Kerrigan Feature Corporation, Under the Direction of Oscar Apfel and Released by Paralta.

The Players.—J. Warren Kerrigan, Lois Wilson, Kenneth Harlan, Edward Cozzo, Ida Lewis, Harry von Meter, Eugene Palette, Ernst Pasgua, Arthur Allardt, Joseph H. Dowling, John Steppling and Wallace Worsley.

POINTS OF INTEREST

A story replete with rapid fire action, of the type that meets with popular approval, which is especially well acted by a strong cast.

Everyone knows the lasting popularity of good melodrama on programs. "A Man's Man" is just that—an excellent program melodrama. It has virility, spirited action and elemental appeal, in so far as it is not weighted with a psychological problem. Peter B. Kyne's story, which appeared serially in the *Red Book*, seems to be especially well adapted to the screen, and it has been translated from the original in a

(*Continued on page 25*)

Goldwyn Pictures

Goldwyn Wins Praise Throughout America

"POLLY OF THE CIRCUS," the first Goldwyn release, challenged the attention and won the approval of the nation. All that Goldwyn hoped for in the way of good fortune was attained.

Important daily newspapers through their critics, film trade journals in their reviews, and powerful exhibitors by telegraph and by mail gave indorsement of the Goldwyn standard of production and expressed confidence in the future achievements of this organization.

As the New Orleans *Times-Picayune* says in reviewing "Polly of the Circus":

"Brains win. Goldwyn has kept every promise. Their first production is by far the best motion picture presentation that has ever been shown in the city of New Orleans."

Goldwyn predicts that its future pictures will be still greater and better.

ADVISORY BOARD:
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Goldwyn Pictures
Corporation
16 East 42d Street New York City
Telephone: Vanderbilt 11

BRADY INSISTS ON VALUE OF STAGE PLAYS

World Film Director General Cites Instances of Successful Motion Picture Adaptations

"Without the faintest intention of precipitating a controversy," said William A. Brady, director general of World-Pictures Brady-Made, "I remain unshaken in my belief that the most successful and enduring motion pictures are those which reach the screen by way of the speaking theater. I observe that a previous declaration along these lines has brought out an expression of opinion very much to the contrary, supported by the names of a number of motion pictures which owe nothing to the oral stage.

"To begin with, some of the plays quoted in the list to which I refer were never conspicuously successful, and not one of them ever had the vogue of, let us say, 'The Birth of a Nation,' which came to the screen from the theater, and to the theater from a printed novel.

"Then let us glance for a moment at the record of World pictures derived from the stage and very successful without exception. These include 'After Dark,' 'Alias Jimmy Valentine,' 'As In a Looking Glass,' 'As Ye Sow,' 'The Ballet Girl,' 'The Boss,' 'The Builder of Bridges,' 'A Butterfly on the Wheel,' 'The City,' 'Col. Carter of Cartersville,' 'The Cotton King,' 'The Cub,' 'The Dollar Mark,' 'The Face in the Moonlight,' 'The Family Cupboard,' 'A Gentleman From Mississippi,' 'The Man of the Hour,' 'The Man Who Found Himself,' 'Mother,' 'Mrs. Wiggs of the Cabbage Patch,' 'Old Dutch,' 'Over Night,' 'The Pit,' 'The Rack,' 'The Social Highwayman,' 'Blue Grass,' 'The Master of the House,' 'La Vie De Boehme,' 'Husband and Wife,' 'Forget-Me-Not,' 'Bought and Paid For' and a few others.

"Without singling out any one or more of these plays, but bunching the whole lot, I can securely defy anyone to name a similar number of dramas written exclusively for the screen and produced by any one management, registering anything like the drawing power of this collection.

"It seems to me to be a perfectly plain, obvious proposition that if you go before the public with a picture version of a play that has already been seen and liked by a great number of people you have got your patronage started before the doors are opened. If this is not the fact, then there is absolutely nothing in publicity or advertising, no use in building up the confidence of the people in the article you are about to offer.

"I will go further and say that when your photoplay is made from a successful stage drama, which in due course was dramatized from an immensely circulated novel, the value is increased immeasurably. This is the situation with our forthcoming picture 'The Burglar,' starring Carlyle Blackwell and featuring Madge Evans and Evelyn Greeley."

KENNEDY PROMOTED

Aubrey M. Kennedy, since the middle of last Winter manager of Goldwyn studios in West Fort Lee, N. J., has been appointed to the newly created position of manager of productions, which gives him opportunity to accelerate Goldwyn's progress in the efficient production of the company's annual output of twenty-six big pictures.

As a result of Mr. Kennedy's elevation, the position of business manager has been created at the studios and into this office steps H. J. Flint, a newcomer in the Goldwyn ranks, who takes over the executive and plant detail duties formerly performed by Mr. Kennedy.

Margarita Fischer has signed a contract with the American Film Company which sets her at work on her first picture on Sept. 10. The scenario is being written especially for her and will be announced later.

OHIO RESPONDS

Better Films Movement Is Seconded in Cincinnati and Cleveland

The object of legalised censorship is supposed to be that of making films better. Ohio is one of the states which has adopted censorship with the object in view. It is of interest to note, therefore, that men and women of the two leading cities of the state, Cincinnati and Cleveland, interested in better films, have thought it advisable to form special organizations for the promotion of improved photoplay entertainments.

In Cincinnati, through the Chamber of Commerce, the Cincinnati Screen League has been formed. It is composed of representatives of the motion picture industry, exchange managers, motion picture exhibitors, and representatives of the leading women's civic organizations, for the purpose of creating appreciation of better films. The plan of the League is that of working with the exhibitors and exchange men to popularize better films. It is expected that this will automatically drive the other type of picture from the market. It is evident that the exhibitors of Cincinnati are nearly a unit in their desire to make better pictures popular.

The Cleveland Cinema Club, one of the clubs affiliated with the Affiliated Committees for Better Films of New York City, which is an outgrowth of the work done last year by Bertelle M. Lyttle, has as its object the study of the art of motion pictures and the encouragement of its development and use of finer pictures.

NEW "HAM COMEDIES"

General Film will have for release in October five new subjects in its series of Ham Comedies from the Kalem Company. These ever-popular comedies feature Bed Duncan and Lloyd V. Hamilton. The new one-reelers which will be added to General's list of former Ham comedies comprise these titles: Oct. 3, "Politics in Pumpkin Center"; Oct. 10, "The Boot and the Loot"; Oct. 17, "A Whirlwind of Whiskers"; Oct. 24, "The Onion Magnate's Revenge"; and Oct. 31, "The Bath Tub Bandit."

MALE STARS ON ESSANAY PROGRAM

Taylor Holmes and Bryant Washburn Are Drawing Cards for October

Taylor Holmes and Bryant Washburn are the two stars featured in Essanay's program of releases for October. "Fools for Luck" is the title of Mr. Holmes' offering. It is a comedy drama scheduled for release Oct. 8. Mr. Washburn will follow in another comedy drama entitled "The Fibbers," on October 15. Both these five-part productions will be distributed through the George Kleine System. In addition to these subjects, Essanay will continue its weekly release of George Ade's "Fables in Slang," which are reported to be meeting with success as two-part comedy fillers. The General Film Company is handling these films.

"Fools for Luck" is a screen version of a story entitled "Talismana," which was written by Kenneth Harris and published in the *Saturday Evening Post*. It is based on the inordinate superstition of a young man who looks upon his rabbit's foot as his best friend. How he meets the right girl and eventually is cured of his failing forms a picture which, in story form, proved a very laughable adventure. Helen Ferguson is Mr. Holmes' leading woman in this production.

"The Fibbers" was written by James W. Adams, a magazine man, and presents Mr. Washburn in another of his well known comedy characterizations. The story is based on the struggles of a young architect and his bride to defeat the high cost of living, and, in their desperation each comes to suspect the other of perfidy. The picture is somewhat on the order of "Skinner's Dress Suit" and affords the star a role equally replete with subtle humor. Virginia Valli, who was Taylor Holmes' leading woman in his first screen venture, "Efficiency Edgar's Courtship," and has appeared in numerous other Essanay pictures, takes the leading feminine role.

These two productions are the second and third releases by Essanay on the Perfection Pictures program.

GOES TO HOLLYWOOD

Marie Dressler to Build Her Own Studio on the Coast

Marie Dressler and her staff quit the Goldwyn Studios at Fort Lee last week for California and sunlight. Accompanied by her director, her secretary and her cameraman, the comedienne is Hollywood-bound in a private car. When she will return is a matter for conjecture.

At Hollywood Miss Dressler and her company will occupy a studio that has been leased temporarily. She has had plans drawn up for a small studio of her own, which will be built as rapidly as possible.

In her new studio Miss Dressler will have her own developing rooms. Scenes photographed during the day will be developed at night. Then if retakes are necessary they can be made the following day, thus obviating the necessity of keeping the minor members of the company together for weeks at a time.

Prints of "Tillie, the Scrub-Lady" are being prepared and will soon be ready for distribution for trade showings throughout the country.

NEW PICKFORD-HUFF PLAY

Paramount Players to Co-Star in "Ghost House"

Jack Pickford and Louise Huff will appear as co-stars in a Paramount picture, "The Ghost House," by Beulah Marie Dix. This will be an October release, and was directed by William C. DeMille. In "The Ghost House" Pickford is a college boy, while Miss Huff is the younger of two great-nieces of an old gardener who inhabits a so-called haunted house, which is left to the girls when the old man dies.

In the supporting cast will appear Olga Grey, James Neill, Eugene Pallette, Mrs. Lewis McCord, Horace B. Carpenter, Edythe Chapman, Lillian Leighton and Billy Elmer.

FABLES BOOKING BIG

General Film Gets Demand from Circuits for New Comedy Series

One of many extensive bookings of the new George Ade "Fables in Slang" has been made by the Boston office of General Film. These clever comedies in twenty-five minute lengths have been signed for the Gordon Circuit of houses for the series. The Gordon Brothers Amusement Company controls a score of theaters in New England and in a search for high-class comedy subjects the company quickly settled upon the Essanay offering.

The choice was made after the showing of the first two releases, "The Twelve Cylinder Speed of the Leisure Class," and "The Wandering Boy and the Wayward Parents."

MOST OF TIME IN BATHING SUIT

Vivian Martin, Paramount star, has been cast in what she considers an ideal picture. Robert Thornby is directing it and most of the scenes are being taken at one of the beautiful California beaches. Miss Martin spends most of her time in a bathing suit and in the sad sea waves.

FIRST EPISODES SCORE HEAVILY

New York Audiences Enthusiastic Over Pathe's "The Seven Pearls"

New York City exhibitors report that the first episode of "The Seven Pearls" has made a hit with their audiences. This serial, the latest of the Pathe serials which features Mollie King, Creighton Hale and Leon Barry, was released in New York City, Sept. 9. Its general release date for the rest of the country is Sept. 16. In addition to being shown in many other theaters, it was featured on the bill at the B. F. Moss vaudeville houses.

"I booked 'The Seven Pearls' for my theaters because it has a good, interesting story, a production that is found in the best features and stars that are popular, screen well and act well," said B. F. Moss, who is showing "The Seven Pearls" in conjunction with the usual vaudeville and motion picture program at his theaters.

"The new serial has plenty of action to it, good logical thrills, and I feel certain that it will interest my audiences and that they will want to see all of the fifteen episodes."

The motion picture reviewer of the New York American wrote: "The first episode of the new Pathe serial, 'The Seven Pearls' was presented yesterday in all of the B. F. Moss vaudeville houses throughout Greater New York and was accorded a splendid ovation. The first episode, which contains three reels instead of the customary two, was declared by the thousands who saw it to be the best episode of any motion picture serial ever presented."

NEW VITAGRAPH FILM

"Sunlight's Last Raid," Western Picture, Announced for Week of Sept. 24

The Greater Vitagraph Blue Ribbon feature, for Sept. 24, as announced by Albert E. Smith, president, is "Sunlight's Last Raid," a picturesque romance of the cactus land. Mistaken identity is the core around which a novel plot is developed, the unraveling of which, it is said, involves many amusing and tense dramatic situations, such as the hold-up of a train by a band of outlaws, the abduction of an Eastern society girl by the bandits, the girl's thrilling escape from their mountain lair, an attack on an undefended ranch by the plunderers, in which many old men and women are murdered, and a desperate battle between the outlaws and a detachment of Government troops.

Mary Anderson is seen in the leading role, while Alfred Whitman plays the part of a dashing ranchman. Others in the cast are Fred Burns, V. Howard and A. Garcia. The feature was produced by William Wolbert.

LIVE SELIG SUBJECTS

Timely Military Film and Dramatic Releases Are Ready

Variety marks General Film's current releases from the Selig Polyscope Company. The list is headed with a two-reel military spectacular offering which may be described as a picturized war college, and which bears the title "Training Our Khaki-Clad Heroes." In two reels of highly interesting scenes the development of the raw recruit into an efficient fighting machine is graphically presented. Snap, fire and martial dash are contained in the diversity of scenes unfolded, although they move systematically to a culminating presentation of important national achievements.

The dramatic releases have Bessie Eyton as lead in several of the subjects, notably "The Law North of '65" and "The Angel of Poverty Row." Kathlyn Williams comes back in "The Voice That Led Him." Myrtle Stedman, Tom Mix and Lester Cuneo are again favorites of old in "The Rustler's Vindication." All of those are short-length releases.

The Selig World Library has attained its nineteenth weekly issue with continued success as an educational subject.

ALL CLAIM MAD MONK

Rasputin, the mad monk of Russia, whose simultaneous appearance in rival productions was responsible for fistic combat between two producers a fortnight ago, is also playing an important role in "The Hidden Hand," the latest Pathe serial now in course of production.

According to reports, one of the fighting producers accused the other of having taken advantage of his original idea of depicting the career of the wicked monk on the screen. Now Pathe comes forward with the claim that the idea was original with them.

"So far as we know," states an official of the company, "we were the first to conceive the idea. It was original with Arthur Reeve and Charles Logue, author of 'The Hidden Hand' serial."

Though still a young man, E. O. Child, just appointed manager of Pathe's San Francisco office, has been in the theatrical business for considerably more than fifteen years, during which time he managed companies and was assistant to the general manager of the Western Vaudeville Managers' Association in Chicago, the Western connection of the U. B. O.

Goldwyn
presents

Under a Policy of
Wide Open Booking

George Loane
Tucker's
remarkable production
of

Hall Caine's
greatest story

The
Manx-Man

with
Elisabeth Risdon
and Henry Ainley

This remarkable production is exclusively distributed throughout North America by Goldwyn by arrangement with the late Henry J. Brock.

Bookings and reservations are now being accepted at all Goldwyn branch offices and trade showings will be held in each branch as quickly as possible. It is available to all exhibitors on the open booking plan. This splendid picture played to capacity for one month at the Criterion Theatre, New York City.

Goldwyn Distributing Corporation
16 East 42nd Street New York City

PICTURE NOVELIZED

Story of "Runaway Romany" to Be Published in Metropolitan Dailies

The novelization of "Runaway Romany," Marion Davies's motion picture play, has been finished by the actress and it is announced that forty big metropolitan newspapers have agreed to publish it simultaneously on Sept. 16.

Among the papers are the Minneapolis *Tribune*, Rochester *Democrat and Chronicle*, Syracuse *Post-Standard*, Memphis *Commercial Appeal*, Louisville *Courier-Journal*, St. Louis *Republic*, Columbus *Dispatch*, Buffalo *Times*, Toledo *Blade*, Worcester *Telegram*, Philadelphia *Record*, Boston *Herald*, Newark *Star-Eagle*, Milwaukee *Sentinel*, Des Moines *Register and Leader*, Dayton *News*, Detroit *Journal*, and Providence *Tribune*.

Those who have attended a private showing of "Runaway Romany" in its incomplete state say that the picture is not only full of romance, pathos and action, but that Marion Davies has shown remarkable talent. She has begun work on her second moving picture, the name of which has not yet been decided upon. The first scenes are now being filmed at Rye, N. Y. She has signed a contract with the Ardsley Art Film Corporation for two additional pictures.

FILMING NATIONAL PARKS

In "Our National Parks," a series of one-reel scenics, Pathe is releasing subjects of much interest to all Americans. Ralph Earle, who for a number of years has been a cameraman for Pathe, is filming this series, which is conspicuous for the excellent choice of subjects and the highly artistic manner in which it has been photographed. Mr. Earle and his wife have now traveled over 32,000 miles by auto in order to get subject matter. The cameraman is working in conjunction with the Government officials in charge of the various national parks and has been greatly aided by the rangers, who have helped him reach many places which are almost inaccessible.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director General.

WORLD-PICTURES
present

ETHEL CLAYTON
in
"The Woman Beneath"

Story by Willard Mack
Directed by Travers Vale

SUPPORTING ANTONIO MORENO

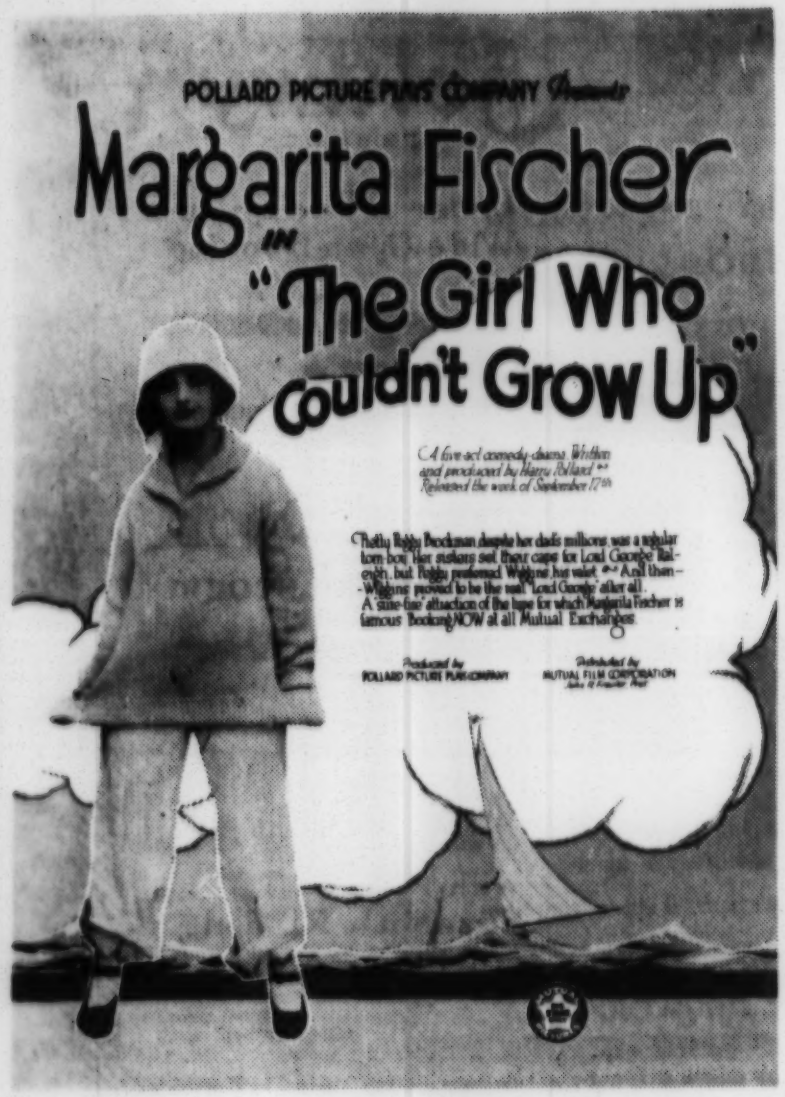
In the Pathe Gold Rooster release for Sept. 16, "The Angel Factory," the director, Lawrence McGill, selected a supporting cast for Antonio Moreno, the star, that is distinctly above the average in merit.

Mr. Moreno is so well known that his worth as a box-office star needs no elaboration. Opposite him plays Helene Chadwick as Florence Lamont, the girl of the slums. Miss Chadwick had never appeared on the screen when she was given the lead in Pathe's "The Challenge" about a year ago, but in that picture she scored and since then has been in many of the pictures produced by Astra for Pathe, among them "The Last of the Carnabys," in which she played the adventuress and "The Fatal Ring," Pearl White's latest serial.

Suzanne Willa plays Marie Lacy, the tough girl. Miss Willa since she played Aggie Lynch, the little blackmailer in "Within the Law," has made a specialty of such parts. Armand Cortes is new to Pathe pictures, but has done some excellent work on the stage. He plays Tony Podesa, the gang leader, and is always convincing. Margaret Greene, who plays the society girl, has been in several Pathe Gold Rooster Plays, among them "Nedra."

"FATAL RING" POPULAR

That "The Fatal Ring," the Pearl White serial, released by Pathe in July, is holding its popularity and is gaining new friends with each succeeding episode of this serial is the unanimous report from all the Pathe Exchanges. This serial has broken many records and indications are that other records will go by the board before the first run is finished. Exhibitors of all sections unite in their praise of the serial.


POLLARD PICTURE PLAYS COMPANY Presents
Margarita Fischer
IN
"The Girl Who Couldn't Grow Up"
A five-act comedy-drama. Written and produced by Harry Pollard
Released the week of September 17th
Produced by POLLARD PICTURE PLAYS COMPANY
Distributed by MUTUAL FILM CORPORATION

PATHE TAKES KALEM'S GLENDALE STUDIO

H. M. Horkheimer Expected at Los Angeles After Stay in New York—Notes from the Coast

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—H. M. Horkheimer is due to arrive any minute from New York, having been there for the past seven months.

Carl Laemmle has taken the train eastbound.

C. R. Seelye is still in Los Angeles in the interests of the Pathe Company, the latter having taken over the Kalem Studio at Glendale.

Jack Pickford ran an auto full of film folks into a truck one recent night en route home from Watts Tavern. Minor injuries were sustained by everyone.

Gail Kane left the American Company last week. As her contract is with the Mutual, she may or may not be returned to the American studio to play out the balance of its time.

S. S. Hutchinson, the American Company's president, has returned East, after six or seven weeks in California.

C. B. DeMille is scheduled for three weeks of New York. This by way of a vacation to begin in late September.

William S. Hart, Vola Vale, Robert McKim and others of the Hart company spent several days on difficult location at Chatsworth Park the past week.

Jack Kerrigan is out of the hospital and is beguiling the leg he recently broke into a state of complete recovery by daily auto drives with his mother.

Margarita Fischer has gone to the American Company at Santa Barbara to play comedy-drama leads.

Guy Price, motion picture editor of the Los Angeles *Herald*, has taken himself and wife on a month's vacation trip to the East. He expects to spend several days in New York and get acquainted with the film friends of that city. His acquaintance in the profession is a large one.

Horkheimer Heirs

Mr. and Mrs. E. D. Horkheimer (the latter Jackie Saunders) are the very proud parents of a very fine baby girl, which arrived on the first day of September.

Kenneth McGaffey, Lasky publicist, took Mary Pickford to hear Billy Sunday one recent night, and the following day Mr. Sunday accepted Miss Pickford's invitation to visit the Lasky plant, which he did in company with "Maw" Sunday and others of his staff.

C. B. DeMille was one of the several prominent people in Los Angeles who wrote up their impressions of Billy Sunday for the Hearst papers.

Anita King, on being asked what particular "bit" she would like to do for Uncle Sam right now, replied that being a member of the United States Secret Service would be the line of activity that would interest her most.

Theda Bara had as her guest one day last week George S. Romanovsky, who is in charge of the Russian Consulate-General in San Francisco. Miss Bara is playing the role of a Russian in the Ordynski feature she is now making at the Fox studio.

The first Lois Weber production has undergone a third change of title. "Did You Ever Have a Good Time?" is its new name. It is said to comprise some remarkable color effects as worked out by Jack Bloom, inventor and owner of the color process first used in "Intolerance."

Mary MacLaren Ill

Mary McLaren has been near death for the past ten days, owing to an automobile accident. She was driving home from the studio when a car driven by a seventeen-year-old boy at the rate of forty miles an hour was driven into her. A delicate operation on her forehead to lift the frontal bone has been the problem of the surgeons attending her.

Director J. P. McGowan will finish "The Lost Express" serial in time for the release of its first episode on Sept. 17.

Sessue Hayakawa plays the role of a Japanese spy in American service in his new picture under William DeMille's direction. Margaret Loomis plays opposite him.

Helen Holmes has had a day named after her by the California State Fair Association. Sept. 14 is "Holmes Day."

Phillips Smalley, co-director with Lois Weber in the latter's productions, has recovered from injuries to his arm and hand caused by the sharp, vicious teeth of a squirrel, which has an important part in the Mary Roberts Rinehart's story, "K."

A child's rest room at the Fox studio is decidedly an innovation that bears copying.

Sherwood MacDonald is directing Baby Gloria Joy at the Balboa studio in the new play, "Sally O." Mr. MacDonald is the author of this story as well as its director.

Netta Evans, formerly with the Pathe and Gaumont companies, is a new stock member at the Lasky studio.

Wallace Reid, having mastered all of the stringed instruments, has turned his attention to organs, and is now having one installed in his Hollywood home.

Hart Co. Moves

The William S. Hart company has taken possession of the Mabel Normand studio, where Mr. Hart has begun his second Artcraft picture. His leading woman in this picture is Vola Vale, who played Charlie Ray's lead in the latter's first Artcraft release.

The Thomas H. Ince forces have taken over the Selig Edendale studio and Dorothy Dalton is at work there.

Ella Hall and Emory Johnson, both leads at Universal City, were married on Sept. 6 at the residence of the Rev. E. P. Ryland in Hollywood. Elsie Cohen and Harry Carter were the attendants. Others to witness the ceremony were the immediate families of Miss Hall and Mr. Johnson. The bridal couple left on a ten days' honeymoon trip by auto to San Francisco.

Jack Mower is a new name on the leading man list at Universal City.

Rosemary Theby is Franklyn Farnum's leading woman in "The Winged Mystery," scenarioised by William Parker from O. D. Stuart's story. Claire DuBrey and Sam De Grasse have the two other important roles in the feature.

Hansen Shifts

Juanita Hansen, completing her Art Dramas engagement opposite Crane Wilbur, is doing a series of comedy pictures with Eddie Lyons and Lee Moran at Universal City under Harry Edwards's direction.

Kenneth Harlan and Carmel Myers are playing the leading roles in the Bluebird production, "One Clear Call." The capable support comprises Howard Compton, Sydney Dean, Allen Sears, and Fred Schilling. Larry Evans is the author of the story.

Robert Leonard took his Mae Murray company to Coronado Beach last week for a series of scenes in "The Princess Virtue."

Yvette Mitchell was rescued by Marie Walcamp in a runaway which occurred one day last week while the Jacque Jaccard serial company producing "The Red Ace," was returning from location.

Exhibitors' Notes

J. A. Quinn's Rialto Theater, as the home of the new Goldwyn Productions, was one of the most popular houses of the past week.

William S. Hart at Tally's in "The Cold Deck," however, drew equally large attendances. Bessie Love was popular at Woodley's Theater in "Polly Ann."

Harold Lockwood in "Under Handicap" was one of the popular attractions on Broadway.

Unfortunately, the Mutual, though making pictures that rank among the screen's best productions, has no regular downtown house in Los Angeles, and to be seen Mutual features bring their patrons to the outlying houses.

AMBULANCE CORPS CAMP SHOWN

In the 86th release of Paramount-Bray Pictograph, the subject, "In Camp with the United States Ambulance Corps," will show graphically how men are trained for this important branch of the service. The picture was taken in what is probably the largest camp of this kind anywhere. There are now about 4,500 men there in training, and about 2,000 have already been graduated and are serving "somewhere in France." The drilling of the men quite as soldiers are drilled, forms an important part of each day, and the handling and caring for the "wounded" comes in for a big share. The men are carefully schooled in the use of the many appliances that the war has brought into being, and the wounded that will be cared for by these men will have the full advantage of proper care and their chance of recovery greatly enhanced.

LEVINE OPENS OFFICES

H. Z. Levine, widely known director of publicity and advertising, has established an agency that will negotiate purchases for several Southern and Middle Western independent distributors as well as handle the sales and exploitation campaigns for big special productions to be released in October. The headquarters will be at suite 514 Candler Building, 120 West Forty-second Street. Mr. Levine, who will personally direct the activities of the new agency, has had practical experience in every branch of the industry and has been associated in one capacity or another with some of the leading companies.

STUDIO IN DYCKMAN

The Evans Film Manufacturing Company has bought through A. N. Gitterman from Falkenau & Hamerslag, S. Schimmel secretary, the southeast corner of 214th Street and Ninth Avenue, New York, a plot 125x100, which will be improved with a motion picture laboratory and studio building, covering the entire plot. Plans have been filed already. The estimated cost of the ground and improvement is $175,000. This is the largest improvement that has been undertaken in the Dyckman section since the passing of the zoning law.

HIRAM ABRAMS ON FOUR-MONTH TOUR

President of Paramount to Visit Towns of Over 20,000 Population

What is perhaps the most extended tour of the country and the widest survey of distributing and exhibiting conditions ever undertaken by a motion picture executive was inaugurated last Monday, when Hiram Abrams, president of the Paramount Pictures Corporation, began a four months' trip to exhibitors all over the country on behalf of Paramount and Artcraft Pictures. Mr. Abrams's tour has been so arranged as to permit him to visit exhibitors in all towns of over twenty thousand population.

The prime purpose of the trip is to establish a point of personal contact between Mr. Abrams and exhibitors in all parts of the country, looking toward a better mutual understanding, a more sympathetic and logical appreciation on the parts of the distributing and exhibiting elements of the trade for the problems of each other, and a greater degree of service and a higher standard of co-operation by Paramount and Artcraft toward their clients. It is understood officially that Mr. Abrams will devote the greater part of his conferences with exhibitors to the solution of their local problems and the seeking of business fundamentals upon which can be based an advanced and more advantageous code of relationship that will in the future be applied to the industry in a national way, with the betterment of the exhibitors' collective interests and the strengthening of their investments always as the desired consummation.

In announcing the extent of his trip and the inherent hope of furthering the welfare of exhibitors which inspired it, Mr. Abrams on the eve of his departure said:

"Never before in the annals of this industry have exhibitors evidenced such a general degree of prosperity, and such a wholesome prospect for expansion and advance. All such substantial periods of progress within an industry offer unusual opportunities for constructive and permanent improvement, and it is for this reason, at this time, when there is such a glowing and growing future for the exhibitor-body of America, and when the new selective star-series system which we have just introduced has won such popular and national approval, that it is our desire to contribute what we can to the durability and security of the plans they are now building. This we intend to do primarily by the creation of the greatest possible photoplays and the most consistent quality of product ever considered possible, already forecast by the notable recent releases of Paramount and Artcraft.

"But it has long been a belief of the members of the Famous Players-Lasky Corporation that another definite method of increasing the financial integrity and artistic prestige of the trade as a whole could be accomplished by a more direct association with exhibitors, a closer meeting of minds and a more united effort toward complete co-operation. As we have often said, we realize the exhibitors of the country are actually the partners of the producers. Their combined endeavors and their harmonious co-ordination are necessary for the lasting success of both. I will therefore strive mightily to make the conferences I contemplate with exhibitors assume the nature of a meeting of partners for the discussion of the possibilities of enhancement of their common interests, and the extension of our service powers to them."

B. P. Schulberg, general manager of Paramount, will accompany Mr. Abrams on his trip and will compile a statistical chart graphically illustrating the results and information which the conferences will disclose, to be utilized as a basis for the constructive work that will follow immediately upon the termination of the trip.

WOULD SELL OUTRIGHT

Willis Robards Comes East with Picture for Open Market

Willis Robards, actor-director and manager of the Robards Players, has recently come East with a picture entitled "Mothers of Men," written by Hal Reid. It is on the order of suffrage propaganda, based on the election of a woman to the governorship of a western state. She finds herself in the position of having to pass judgment upon her husband, accused of murder. A series of complications develop and in their unraveling a dramatic story has been constructed.

The cast is exceptionally well balanced and includes such notables as Dorothy Davenport, Katherine Griffith, Willis Robards, Mr. and Mrs. Hal Reid and others. Mr. Robards, the director, is most enthusiastic about the picture, for it has been particularly well received at several private showings, and he feels confident that it will be a success. He has come East with this new picture with the idea of selling it outright, as he has several large propositions on his hands, and feels that he would prefer to dispose of it entirely rather than to state rights it himself. Shepard and Van Loan of 729 Seventh Avenue are acting as his agents.

"Rasputin, the Black Monk," can remain at the Park Theater, New York, only until Sept. 23, owing to the fact that the house has already been leased following this date. The World-Picture Brady-Made may then be transferred to another Broadway playhouse.

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NOVEMBER BLUE RIBBON FEATURES

Vitagraph Announces Four Releases, Among Which Are Stories by O. Henry, Robert W. Chambers and Alfred Henry Lewis

Albert E. Smith, president of Greater Vitagraph, announces its list of Blue Ribbon releases for November as follows:

Nov. 5, "The Fettered Woman," an adaptation from "Anne's Bridge," a Robert W. Chambers story, featuring Alice Joyce, with Webster Campbell playing opposite to her; Thomas Terris is the director. Nov. 12, "A Municipal Report," an adaptation from the famous O. Henry story featuring Corinne Griffith; Mary Maurice and William Dunn are among the prominent members of an all-star cast; W. P. S. Earle is the director of the picture. Nov. 19, "Next Door to Nancy," featuring Mildred Manning and Wallace MacDonald; directed by Ashley Miller. Nov. 26, "The Tenderfoot," a Wolfville story by the late Alfred Henry Lewis, with William Duncan and Carol Holloway in the feature roles. Mr. Duncan also is the director of the picture.

"Anne's Bridge" ("The Fettered Woman") is one of the six Robert W. Chambers stories selected for production by Vitagraph through an exhibitors' ballot plan. Exhibitors all over the country were asked to pick six stories from a list as the best for motion picture purposes and this was one of those receiving the highest number of votes. The story concerns the fate of a girl falsely accused of murder and sent to prison.

"A Municipal Report" is one of the best known of the O. Henry stories, dealing with the devotion of an old slave for the daughter of his dead master.

"Next Door to Nancy" is the story of a young girl, daughter of an inventor, who bears the burden of keeping the family together.

"The Tenderfoot" is the second of the "Wolfville" series started by William Duncan and Miss Holloway, who did such remarkable work in "The Fighting Trail," the Greater Vitagraph serial which was released last week.

In addition to having its November slate cleared, Vitagraph announces that it is already well advanced on its future program and that it is in better shape now for production than for some time past.

CUMMINS CLOSES DEALS

Samuel Cummins, of 1476 Broadway, reports considerable activity in his offices for the past week, selling "The Whirl of Life" for John Cort to Mr. Carlton for Scandanavia. He closed a five-reel negative for the Coronet Film Company to the Phax Pictures Company. He also closed a five-reel negative for the Trans-Oceanic Film Company to the Foreign Domestic Films Company.

SIX MONTHS' BOOKINGS

S. Garrett, of the firm of J. Frank Brockless, Inc., announces that the Billy West-King-Bee comedies are booked solid for the next six months throughout England.

IN FALCON FEATURES

Another star is presented as the lead in the current Falcon Feature from General Film Company. With Philo McCullough, Vola Vale is strongly featured in "The Secret of Black Mountain," a dramatic story by Jackson Gregory. This is the sixth release of the Falcon Features, which are issued one every week.

"The Secret of Black Mountain" is an adventure of the West. The plot of the story concerns the thrilling encounters of a young girl who undertakes to recover the fortune lost by her grandfather in the gold fields of California, when he fell among bandits. As Miriam Vale, the star, Vola Vale, goes to the scene of his death and while pursuing her investigations teaches a mountain school to defray her expenses. There is much fast action.

The play is so constructed as to make the most of suspense and of a romantic atmosphere. The production was supervised by H. M. and E. D. Horkheimer and carries a large cast. Mignon LeBrun, Charles Dudley, George Austin, Henry Crawford, Jack McLaughlin, T. H. Gibson Gowland, H. C. Russell, James Warner and Lewis King are in the support to Vola Vale and Philo McCullough.

ENTERTAINING CONVICTS

On behalf of 1,200 inmates at Sing Sing, the Mutual Welfare League has written a letter of thanks to B. S. Moss, expressing the keen enjoyment afforded by "In the Hands of the Law," when it was projected in the prison chapel on Sunday evening, Sept. 9. "In the Hands of the Law," as the title suggests, is written around prison life and has to do with circumstantial evidence. Lois Meredith, the star of the picture, was presented in person.

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M. P. ADVERTISERS IN ANNUAL BANQUET

Leading Producers Attend Gathering at Delmonico's—Walter W. Irwin Gives Principal Address

The annual banquet of the Associated Motion Picture Advertisers, Inc., was held at Delmonico's, Sept. 12. The organization, which is made up of advertising and publicity experts representing virtually every large producing and distributing company, at the dinner had as guests of honor Walter W. Irwin, of Vitagraph; Joseph Engel and J. Robert Ruben, of Metro. Invitations were also extended to Albert E. Smith, William Fox, William A. Brady, Carl Laemmle, Adolph Zukor, L. J. Selznick, Richard Rowland, Edgar Selwyn, J. A. Berst, Samuel Goldfish and others important in the producing and distributing branches of the business.

Mr. Irwin, who made the principal address of the evening, took as his theme the success of the association and at the same time appealed for closer co-operation in all branches of the industry.

"Publicity," he said in part, "is the backbone of this industry the same as it is of any other industry which is a success. The era of publicity for corporations is and has been here for some time. The day of secrecy is past. Now I think that this same feeling of sympathy and co-operation should prevail in the motion picture industry. Until a few years ago there were very few men in the business who knew each other. This was due to a feeling of mistrust. Not that the men who have made the motion picture industry are any less honest than others, but simply because there was an atmosphere of suspicion that the other fellow might try to take advantage of one somewhere or somehow. Fortunately, that condition has been altered to a large extent and we are now coming to know each other better.

"I like to believe that the spirit that rules the A. M. P. A. will soon be the spirit that rules the entire industry. You gentlemen have a work to perform, one most vital to the industry. You must not only bring the public and pictures together, but you must bring the industry together. And I think the model that you have built in your own organization is one that the entire industry may well build from.

"In conclusion, I should like to say that I am glad to know that it is the consensus of the publicity and advertising experts of the industry that high-class publicity, truthful publicity, the avoidance of superlative and fake stories, must be the creed of the film industry."

Arthur James, president of the organization, outlined in his address the policy of the association and what it had accomplished and what it proposed to do. Then followed speeches by Harry Reichenbach, Randolph Bartlett, Fred Schaefer, J. Robert Ruben, Maxwell Karger, Nat Rothstein, and Joseph Engel. P. A. Parsons, of Pathe, in the closing address, said:

"Four years ago when I came into this business the newspapers which had a motion picture column or page could be counted almost upon the fingers of one hand, and to get more than a bare inch of space in a big daily newspaper was an achievement of which to be proud. To-day, outside of the city of New York, where the newspapers have persisted in looking at the motion picture from the standpoint of advertising instead of circulation, practically every newspaper of any size or standing has its photoplay editor and its photoplay page. Motion pictures were not taken seriously and had no standing until the press and magazines of the country accepted and published the material turned over to them by the publicity men of the business. It is that publicity that to a large extent has built the fine theaters that have sprung up within the last few years, that has won over the general public to the movies, and that has made the big feature profitable. And the reason why the newspapers and magazines have installed their photoplay departments is because of the unremitting efforts of the publicity men of the business."

COMEDIANS SUPPORT MADGE KENNEDY

Cast for Goldwyn's Film Adaptation of "Nearly Married" Promises Good Results

Comedians of note are in the cast supporting the Goldwyn comedienne, Madge Kennedy, in the filming of "Nearly Married," Edgar Selwyn's successful comedy, which is nearing completion at the Goldwyn Fort Lee studios. Among them are Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

Mr. Thomas, after a number of years in stock, was seen in several noteworthy Broadway attractions and last season was leading man in "The House of Glass." Though his motion picture experience is limited, Mr. Thomas is doing splendid work in the role of Harry Lindsey.

Mark Smith, who played the part of Tom in the original stage production of "Nearly Married," has the same role in support of Miss Kennedy. He made his debut on the stage at the age of seven in "1492." After several years in stock, Mr. Smith was given an important part in "Sweet Kitty Bellairs," with Henriette Crosman as the star. Later he was seen in a repertory with Bertha Galland. His next venture was as one of the principal comedians with Marie Cahill in "Marrying Mary." The next season found him with Mary Mannering in "Step by Step." His most recent work on the stage was with "The Traveling Salesman."

Another member of Miss Kennedy's cast who has enjoyed a successful stage career is Alma Tell, who plays the role of Gertrude. She is a sister of Olive Tell and has been seen with her in a number of Broadway attractions. She has important roles in "Peg o' My Heart" and in a number of Selwyn plays.

Hedda Hopper, who has the role of Hattie, is the wife of De Wolf Hopper. She, too, has done splendid work in a number of Broadway comedies.

Richard Barthelmess, who plays Dick, has had a long and successful career in motion pictures. His best work was done in "War Brides," "The Eternal Sin," "Just a Song at Twilight," "The Soul of a Magdelene."

JULIA SANDERSON'S DEBUT

Musical Comedy Star in "The Runaway" on Mutual Program

Julia Sanderson, the Broadway star, makes her screen debut Sept. 24, when Mutual releases "The Runaway," a five-reel drama produced by the Empire All Star Corporation.

On Sept. 24 Mutual will release "Sands of Sacrifice," a five-reel drama starring William Russell. "Sands of Sacrifice" gives Mr. Russell a new and interesting hero role. He has plenty of opportunities to fight, and there are several fistic encounters in the course of the five reels which show the athletic picture star to the best advantage.

The second chapter of "The Lost Express," Mutual-Signal's sensational mystery serial, will be released Sept. 24. The second chapter bears the title, "The Destroyed Documents." It takes the story into new mysteries following the disappearance of the express train in Chapter I. Miss Holmes plays a conspicuous part in the chapter. First run bookings on "The Lost Express" have been heavy, particularly so with exhibitors who have shown Miss Holmes's previous photodramas.

KANE ENGAGES SHURTLEFF

Arthur S. Kane, general manager of Select Pictures Corporation, is rapidly strengthening the sales staff of that organization. He has just brought into the Select camp C. E. Shurtleff, who assumes position as sales manager for Select Pictures.

Mr. Shurtleff is well known in the trade because of the special work which he has done for the Pathe organization. As special representative for Pathe during the past year, Mr. Shurtleff organized a sales system which proved remarkably effective. He spent much time organizing and reorganizing the Pathe sales force and bringing it up to a high standard of efficiency. He first entered the Pathe organization as manager of the Cleveland branch.

"BARBARY SHEEP" SCORES

First Elsie Ferguson-Artcraft Offering Gets Enthusiastic Reception

The first film presentation of Robert Hichens's Algerian story, "Barbary Sheep," in which Elsie Ferguson made her screen debut for Artcraft under the auspices of Adolph Zukor, attracted audiences as large as they were enthusiastic at the Rialto Theater, New York, during the past week. The photoplay, which affords Miss Ferguson abundant opportunities for the display of her finished artistry, created a profound impression and stamped the production as one of the most notable of the current season.

Manager S. L. Rothapfel provided all the essentials in the way of scenic investiture and appropriate Algerian night music, so that the atmosphere of the Sahara Desert was present, lending additional charm to the production. The critics as well as the public were unanimous in their approval of the photoplay.

SCREEN CLUB BENEFIT

A novel entertainment is that promised by the Screen Club for the evening of Sept. 25, when a rousing benefit will be given for the House Fund at the Eighty-first Street Theater.

In addition to a vaudeville bill of the Keith Circuit booking, an added attraction and incidentally the big feature of the performance, will be the making of a feature film on the stage in full view of the audience. This will be done by expert directors, camera men and electricians, who are numbered among the Screen Club's membership, and prominent screen stars will be drafted from the audience to appear in especially written roles for this picture.

Among those who have been asked to appear and lend their efforts to the success of the performance are Edith Storey, Francis X. Bushman, Carlyle Blackwell, Clara Kimball Young, Anita Stewart, William Farnum, Mary Pickford and many others.

FIRST ALFRED HENRY LEWIS PICTURE

Vitagraph Completes Production of "Dead Shot Baker," a "Wolfville" Story—Great Riding Scenes Promised

"Wolfville," the frontier town created by the late Alfred Henry Lewis and made known to millions of readers in the series of Western stories which this writer produced some years ago, has been immortalized by the Vitagraph Company. Several months ago the company obtained the motion picture rights to all of the "Wolfville Tales" and the first two features from the series already have been completed at the Western studio in Hollywood, with William Duncan and Carol Holloway in the leading roles. The initial picture in the list will be "Dead Shot Baker" and the second "The Tenderfoot."

During his stay in Silver City, in the Southwest, Alfred Henry Lewis saw many careers abruptly ended and these incidents, many of them part of the history of the West, were subsequently embodied in his "Wolfville" stories. They are all red-blooded stories of red-blooded men, most of them prototypes of the men whom the author knew and loved.

In transferring "Wolfville" to the screen, Albert E. Smith, president of Vitagraph, had in mind the making of a series of pictures that would live forever as romantic episodes lifted from the history of the country by a foremost writer. And in the making of them, it is said, all of the humor has been retained, the titles being made from the words of the author himself. "Dead Shot Baker" was shown to the executive staff of the Vitagraph distributing organization last week. The lightings are said to be the most beautiful that have been given any Western picture this year and the riding scenes the best ever put on the screen. Such riders as Joe Ryan, Al Jennings, George Holt and Fred Burns are in the cast.

In connection with the inauguration of the "Wolfville" series, Albert E. Smith has contracted for the works of Frederick Upton Adams, a close friend of Mr. Lewis for many years, and one of these, "The Bottom of the Well," will be released on the October program of the company.

FEATURE PHOTOPLAYS PASSED IN REVIEW

(Continued from page 19.)

smooth scenario done by Thomas G. Geraghty.

It recounts the adventures of one John Stuart Webster, who journeys to a South American country called Sobranto to assist a friend in working a newly discovered mine. While there he becomes implicated in revolutionary plots and proves to be of vital importance in overthrowing the government and placing a better one in its stead. Also he runs across a girl whom he had met on a train in the United States. His friend is in love with the girl, but Webster is willing to sacrifice his affection for her and leave the field clear for the other man. However, she chooses Webster instead. The situations are cleverly worked out and the picture further proves Mr. Kyne's ingenuity in logically extricating his characters from seemingly hopeless plights. The basic plot has several contributary branches that strengthen it considerably. The appeal of the picture would have been increased if the producer had not overlooked an opportunity to build up more of a love interest. The original story has it, but in the picture version it is somewhat thinner.

Oscar Apfel, the director, displays his usual ability in realistic direction and evenly run action. He has paid fine attention to detail, but at no time does it predominate over the story or interrupt the action. In all of the various and widely different locales he has established correct atmosphere. Near the climax of the film Mr. Apfel has staged an effective battle, representing the vital scenes in the revolution. The large and strong cast, which is headed by J. Warren Kerrigan, leaves little to be desired in the way of acting.

"A Man's Man" will meet with sure approval in the average theater. Mention of its origin will prove valuable in the advertising. F. T.

"THE HOSTAGE"

Five-Part Drama by Beulah Marie Dix, Featuring Wallace Reid. Produced by Lasky Under the Direction of Robert Thornby. Released by Paramount.

The Players.—Wallace Reid, Dorothea Abril, Gertrude Short, C. H. Geldert, Guy Oliver, Camille Ankewich, Noah Beery, Georgie D. Spaulding, Lillian Leighton, and Lucien Littlefield.

POINTS OF INTEREST

A thrilling war story of love and intrigue in which there is plenty of action and suspense. A film favorite in a popular role.

"The Hostage" is a subtly satirical picture showing how wars are begun and how the spirit of hatred is born and nurtured in the minds and hearts of men. We are shown how the activities of two peoples, the Lowlanders and the Mountaineers, are purposely misrepresented so as to inflame them against each other. Each side, believing itself right, justifies its wrongdoings by repeating that anything done to aid the fatherland is right and honorable. They call each other barbarians, and it is only when a common enemy plans to attack them that they make peace so as to build up a more powerful hatred against the new "barbarians."

Lieutenant Kempner, son of Brigadier Kempner, the leader of the militaristic Lowlanders, is held as hostage by the Mountaineers until his father's army has retreated to its own boundaries. Much to his surprise he is treated with kindness and consideration at the hands of his captors, especially by Boyadi and his beautiful daughter, Nathalia, whom in time he learns to love. So instead of obeying his father's commands to escape at an appointed time when the Lowlanders plan to violate their pledge and storm a fortress, he keeps his promise to his captors and remains a prisoner. They, stirred by the Lowlanders' broken word, are about to kill him when news comes of the approach of another foe from the coast, and the two erstwhile enemies unite forces to defeat this new and common foe. And immediately the Kempners, *père et fils*, who were formerly detested, are hailed as saviors.

Wallace Reid gave a forceful performance of the young lieutenant who gradually realizes the good qualities of those he had thought were barbarians. C. H. Geldert was a sufficiently militaristic Brigadier Kempner, and Noah Beery was excellent as the kind-hearted Mountaineer. Dorothy Abril played with spirit and sweetness the part of Nathalia, the pretty daughter of Boyadi. Fine scenic effects, lending military and romantic atmosphere, have been achieved by Director Thornby.

Exhibitors will find this picture of wide appeal, as it contains an interesting and forceful war theme, and gives Wallace Reid an opportunity to act in his usual capable manner. H. S. D.

"THE CONQUEROR"

Eight-Part Drama by Henry Christeen Warnack, Featuring William Farnum. Produced by Fox Under the Direction of R. A. Walsh.

The Players.—William Farnum, Jewell Carmen, Charles Clary, J. A. Marcus, Carrie Clarke Ward, William Chisholm, Robert Dunbar, Owen Jones, William Eagle Shirt, Chief Birdhead, and Little Bear.

POINTS OF INTEREST

The historic interest of the film. William Farnum's fine characterization of the heroic General Sam Houston, and the expert direction given by R. A. Walsh.

It is a wise move on the part of picture producers to present the lives of our national heroes, and in the Fox Company's first of a series of Standard Pictures the romantic life of General Sam Houston has been graphically portrayed. The spectacular career of the Texas liberator furnishes enough historic melodrama to satisfy the most adventure-loving of film fans. The battle scenes, employing the use of thousands of Indians and Mexicans, are thrilling examples of life in Texas during the stirring days of its settlement.

The story first shows the early life of Houston happily spent with the Cherokee Indians and later his return to Tennessee, where he is pathetically anxious to reach a high position to please the capricious and proud Eliza Allen, a blue-blooded "rose of Tennessee." First he becomes constable and steadily climbs to Tennessee's highest offering, that of Governor, and upon obtaining a second term in this office he is married to Eliza Allen. His happiness is short-lived, for he learns that her reason for marrying him was to gratify an ambition to become "First Lady of Tennessee" and nothing more. Disillusioned and heart-broken, he leaves her on their wedding night and journeys to Texas, where he is soon followed by the repentant, and now loving, Eliza. But before she reaches him she is forced to take refuge in a convent as a marauding band of Mexicans have started pillaging their way through Texas. A fearful battle is in progress. Houston leading a staunch band of Americans, is finally victorious. The Mexicans retreat to the convent, where they are again routed by Houston, this time with the aid of his faithful Cherokees. High up in a chamber of the convent he hears a woman's screams and rushes there just in time to save his wife from a horrible fate at the hands of the Mexicans' leader. It is then that his wife's love is made known to him and the picture ends with them seeking happiness—and fame—together.

William Farnum presents a splendid characterization in the part of General Houston. Both his pathetic moments when he is alone and friendless—with the exception of his old houn' dog—and the scenes in which he is shown as a strong and forceful leader of men, were fine examples of Mr. Farnum's art. Jewell Carman as the wilful and proud Eliza Allen was altogether charming and showed fine acting ability in her dramatic moments, and J. A. Marcus was really funny as the lovable old darkey, Jumbo. R. A. Walsh has supplied expert direction throughout the entire film.

Exhibitors will find this a picture certain to please the most exacting of their patrons. H. S. D.

(Continued on page 26.)

Perfection Pictures
"The Highest Standard in Motion Pictures"

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of

TAYLOR HOLMES

in

"Efficiency Edgar's Courtship"

From Clarence Budington Kelland's story in the *Saturday Evening Post.*

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"The big laughing hit of the season."
—*E. C. Bostick, Merrill Theatre, Milwaukee.*

"Mr. Holmes took the film world by storm."
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"The super-efficient film comedian of the year."
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Makes a 50-foot leap on horseback from a bridge when pursued by Austrians.

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BLACKTON FILM IS POSTPONED

Artistic Merit Considered More Important Than Program Date

Rather than be hastened in his productions of the Sir Gilbert Parker novels for Paramount and run the risk of impairing the artistic merit of his photoplays, J. Stuart Blackton has determined to postpone his advent upon the screen as a producer for Paramount. Accordingly, there will be no Blackton production among the Paramount October releases contrary to a former announcement, and the first Blackton photoplay will not appear until November.

"In justice to Sir Gilbert Parker, to Paramount and to myself, I have decided arbitrarily to arrange my producing schedule so that I shall always have at least two productions completed ahead of my release schedule," said Mr. Blackton in commenting upon his announcement.

"More than anything else, I am interested in giving the world artistic and authentic screen translations of Parker's works. I know that a producer who is forced to hurry in order to meet a given schedule must of necessity sacrifice something of artistic merit and vital importance, so far as details are concerned, in keeping pace with the demands of his releasing schedule.

"I am now busily engaged upon the completion of 'The Judgment House' in which Violet Heming will play the leading role. My staff is already at work upon the details of my next production which will enable me to begin this work almost immediately upon the completion of 'The Judgment House.'"

FEATURE REVIEWS

(*Continued from page 25.*)

TWO KING-BEE COMEDIES

Two-Reel Slapstick, Released by King-Bee Films Corporation, Featuring Billy West.

The latest King-Bee releases are "The Fly Fly Cop" and "The Star Boarder," featuring Billy West. Both are slapstick of about the average quality, but with touches of inexcusable vulgarity which place them far below the average standard of good taste even in slapstick. These offensive suggestions are in no way necessary to the comic scenes, and both of the plays will be far funnier and much more acceptable to the average film audience after they are cut by a discriminating exhibitor.

"The Fly Cop" presents Billy West as an amateur detective, who turns a millinery shop upside down in his efforts to expose a private gambling hall in which society women gamble away their husbands' fortunes. The hall is so arranged that it can be converted in a moment to a chapel with the gamblers as congregation, and Billy's well-meaning efforts finally end in a raid which wrecks the place.

"The Star Boarder" makes pandemonium of a country boarding house in which he is obliged to act as cook, bellboy, expressman and maid-of-all-work to pay for his delinquent board. His attempts to assist with the bath of a pretty young matron are misunderstood by the husband, who pursues him from one floor to another, and the film ends in a rough-and-tumble fight in which the other boarders join.

Both the plays are well acted and directed with a dash that makes the most of the situations. With the objectionable features removed, the comedy would be really amusing and acceptable to the average exhibitor. A. G. S.

"THE MYSTERIOUS MR. TILLER"

Five-Part Drama by Elliott J. Clawson, Featuring Rupert Julian and Ruth Clifford. Produced by Bluebird Under the Direction of Rupert Julian. Released Sept. 17.

The Players.—Ruth Clifford, Rupert Julian, Frank Brownlee, Wedgewood Nowell, Harry Rattenberry and E. A. Warren.

POINTS OF INTEREST

A drama with a "mystery" centering around a band of jewelry thieves. Rupert Julian in his disguises as a secret service agent.

"The Mysterious Mr. Tiller" is a detective drama with two Sherlock Holmes—one a pretty young girl effectually disguised in an evening dress and the other a mysterious stranger who can change his identity merely by twisting his face. The plot revolves around the efforts of these two to checkmate each other until at the end they discover that they are working for the same cause. Police headquarters has been much agitated by a series of robberies, culminating in the theft of a priceless necklace smuggled from Europe. The detectives are on the track of a gang which includes a grotesque being known as "The Face," because of his twisted and hideous countenance. After a series of false trails which end in still more intricate complications, "The Face" reveals himself as chief of the Secret Service and the beautiful young girl suspected of the crime is disclosed as one of the agents. The final reel ends in a sentimental scene which has grown out of the romance between the girl detective and her chivalrous opponent.

Rupert Julian made use of his familiar grimaces in the change of identity so necessary for this sort of screen detective work. Ruth Clifford was a gracious and extremely feminine detective, and the remaining roles were satisfactorily acted.

PHOTOPLAY FEATURES

PARAMOUNT

Mysterious Miss Terry, Billie Burke, Aug. 19.
Hashimura Togo, Sessue Hayakawa, Aug. 19.
Little Miss Optimist, Vivian Martin, Aug. 26.
Lost in Transit, George Beban, Sept. 3.
The Hostage, Wallace Reid, Sept. 10.
On the Level, Fannie Ward, Sept. 10.
Double-Crossed, Pauline Frederick, Sept. 17.
Exile, Madame Petrova, Sept. 17.
The Sunset Trail, Vivian Martin, Sept. 17.
The Countess Charming, Julian Eltinge, Sept. 24.
Bab's Diary, Marguerite Clark, Sept. 24.

ARTCRAFT

Down to Earth, Douglas Fairbanks, Aug. 12.
Seven Keys to Baldpate, George M. Cohan, Aug. 26.
Rebecca of Sunnybrook Farm, Mary Pickford, Sept. 3.
Barbary Sheep, Elsie Ferguson, Sept. 10.

GREATER VITAGRAPH

Mary Jane's Pa, Marc MacDermott, Mildred Manning, Aug. 13.
Transgression, Earle Williams, Corinne Griffith, Aug. 20.
The Divorcee, Mary Anderson, Aug. 27.
Soldiers of Chance, Julia Swayne Gordon, Evart Overton, Miriam Fouche, Sept. 3.
An Alabaster Box, Alice Joyce, Marc MacDermott, Sept. 10.
For France, Bettie Howe, Edward Earle, Sept. 17.
Sunlight's Last Raid, Mary Anderson, Alfred Whitman, Sept. 24.

TRIANGLE

Wee Lady Betty, Bessie Love, Aug. 19.
They're Off, Enid Bennett, Aug. 19.
Wooden Shoes, Bessie Barriscale, Aug. 26.
The Jinx Jumper, J. Devereaux and Veta Searl, Aug. 26.
Ten of Diamonds, Dorothy Dalton, Sept. 2.
The Man Hater, Winifred Allen, Sept. 2.
Idolaters, Louise Glaum, Sept. 9.
Polly Ann, Bessie Love, Sept. 9.
Mountain Dew, Margery Wilson, Sept. 16.
His Unconscious Conscience, Winifred Allen, Dick Rossen, Sept. 16.

PATHE GOLD ROOSTER

THANHOUSER
The Woman in White, Florence La Badie, July 1.
It Happened to Adele, Gladys Leslie, Wayne Arey, July 15.
War and the Woman, Florence La Badie, Sept. 9.
Under False Colors, Frederick Warde, Jeanne Eagels, Sept. 23.

LASALIDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

HEPWORTH
Iris, Alma Taylor, Henry Aipley, Stuart Rome, Aug. 26.

ASTRA
The 'On-the-Square Girl, Mollie King, July 29.
The Streets of Illusion, Gladys Hulette, Aug. 12.
Miss Nobody, Gladys Hulette, Aug. 19.
The Angel Factory, Antonio Moreno, Sept. 16.

BLUEBIRD

The Charmer, Ella Hall, Aug. 27.
Triumph, Dorothy Phillips, Sept. 3.
Mother o' Mine, Rupert Julian, Ruth Clifford, Sept. 9.
A Stormy Knight, Franklyn Farnum, Brownie Vernon, Sept. 10.
The Mysterious Mr. Tiller, Ruth Clifford, Rupert Julian, Sept. 17.
Flirting With Death, Brownie Vernon, Herbert Rawlinson, Sept. 24.

BRADY-WORLD

Souls Adrift, Ethel Clayton, Aug. 13.
The Little Duchess, Magde Evans, Aug. 20.
The Guardian, June Elvidge, Montagu Love, Arthur Ashley, Aug. 27.
The Marriage Market, Carlyle Blackwell, June Elvidge, Arthur Ashley, Sept. 3.
Betsy Ross, Alice Brady, Sept. 17.
The Woman Beneath, Ethel Clayton, Sept. 24.

FOX

Soul of Satan, Gladys Brockwell, Aug. 20.
Every Girl's Dream, June Caprice, Aug. 27.
Betrayed, Miriam Cooper, Sept. 3.
When False Tongues Speak, Virginia Pearson, Sept. 10.
The Yankee Way, George Walsh, Sept. 17.
North of "Fifty-three," Dustin Farnum, Sept. 24.

SELZNICK

Clara Kimball Young Productions
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions
The Lesson.
Eva Tanguay Productions
Poor Firefly.
Herbert Brenon Productions
The Eternal Sin—Florence Reed—The Lone Wolf—Hazel Dawn.
Norma Talmadge Productions
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

K. E. S. E.

EDISON
The Lady of the Photograph, Shirley Mason, Aug. 27.
The Awakening of Ruth, Shirley Mason, Sept. 17.
CONQUEST
No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick, July 28.
No. 4 Feature—The Halfback, Aug. 4.
No. 5 Feature—The Little Chevalier, Shirley Mason, Aug. 11.
No. 6 Feature—The Customary Two Weeks, Kathryn Adams, Aug. 8.

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.
YORKE
Under Handicap, Harold Lockwood, Sept. 3.
METRO PICTURES CORP.
The Girl Without a Soul Viola Dana, Aug. 13.
To the Death, Mme. Petrova, Aug. 27.
The Lifted Veil, Ethel Barrymore, Sept. 10.
Their Compact, Francis X. Bushman, Beverly Bayne, Sept. 17.
The Silent Sellers, Madame Petrova, Sept. 24.
ESSANAY
Skinner's Baby, Bryant Washburn, Aug. 6.
Open Places, Jack Gardner, Aug. 20.
Efficiency Edgar's Courtship, Bryant Washburn, Sept. 3.
Pants, Mary McAllister, Sept. 10.
Men of the Desert, Jack Gardner, Sept. 24.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.

SELIG-HOYT COMEDIES
A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

Bab the Fixer, Jackie Saunders, Aug. 13.
Charity Castle, Mary Miles Minter, Sept. 3.
Reputation, Edna Goodrich, Sept. 3.
The Bride's Silence, Gail Kane, Sept. 10.
Outcast, Ann Murdock, Sept. 10.
The Rainbow Girl, Juliette Day, Sept. 17.
The Girl Who Couldn't Grow Up, Margarita Fischer, Sept 17.
Sands of Sacrifice, William Russell, Sept. 24.
The Runaway, Julia Sanderson, Sept. 24.

BUTTERFLY

Follow the Girl, Ruth Stonehouse, Aug. 5.
The Lair of the Wolf, Donna Drew, Gretchen Lederer, Joseph Girard, Aug. 20.
Straight Shooting, Harry Carey, Molly Malone, Aug. 27.
The Little Pirate, Zoe Rae, Gretchen Hartman, Sept. 10.
The Spindle of Life, Neva Gerber, Ben Wilson, Sept. 17.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, July 31, Alma Hanlon.

U. S. AMUSEMENT CORP.

Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.

VAN DYKE
Miss Deception, July 9.
Peg o' the Sea, Jean Sothern, Sept. 17.

ERBOGRAPH
The Milestone, July 23.
The Little Samaritan, Marian Swayne, Aug. 27.

HORSLEY
Eye of Envy, Crane Wilbur, Aug. 7.
Blood of His Fathers, Crane Wilbur, Sept. 10.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

H. J. BROCK NEW YORK

The Manxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle, Benjamin Chapin.

CORONA

Curse of Eve.

FRIEDMAN

A Mormon Maid, Mae Murray.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George Lederer.
Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis. Purchased by F. G. Hall, New Jersey.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELZNICK

SHERMAN ELLIOTT

The Crisis.
The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HILLER & WILK, INC.

The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
The Fatal Ring (10th), The Perilous Plunge, Pearl White, Earle Fox, Sept. 9.
The Seven Pearls (1st), The Sultan's Necklace, Mollie King, Creighton Hale, Leon Barry, Sept. 16.

MUTUAL
The Lost Express (2nd), The Destroyed Documents, Helen Holmes, Sept. 24.

VITAGRAPH
The Fighting Trail (1st), The Precious Ingredient, William Duncan, Carol Holloway, Sept. 10. (2) The Story of Ybarra, Sept. 17. (3) Will Yaqui, Joe Tell, 2.

AFFILIATION WITH COAST IS PROPOSED

Producers' Association of Los Angeles Invited to Become a Part of the N. A. M. P. I.

The Motion Picture Producers' Association of Los Angeles has been invited to become affiliated with the National Association of the Motion Picture Industry through a resolution which was adopted at the recent meeting of the Producers' Branch Committee. The Pacific Coast body was formed some time before the creation of the National Association a year ago, and with few exceptions its membership is the same as the Producers' Branch Committee of the National Association. Prominent members of both associations have for some time been agitating the question as to the advisability of an affiliation, or possibly absorption, of the Coast association by the Producers' Committee, as the latter now comprises forty-two producing companies in its membership roll and several applications have been assured for action at the forthcoming directors' meeting, including two members of the Coast association.

Providing the alliance goes through, the Motion Picture Producers' Association of Los Angeles will be designated as the Pacific Coast representative of the Producers' Branch Committee of the National Association, and all matters pertaining to the Coast will hereafter be referred to it. The other four branches of the National Association which have been represented on the Pacific Coast will undoubtedly join with the producers in perfecting an advisory committee which will be a complete unit in itself, with the exact scope, functions and classifications of the parent body.

SECOND MONTH OF "BIG STARS ONLY"

Mutual Starts October with Edna Goodrich and Mary Miles Minter

The Mutual Film Corporation opens its second month under its policy of two feature productions a week on Oct. 1, when it will release "Queen X," starring Edna Goodrich and "Her Country's Call," the second of the new series of Mary Miles Minter pictures.

The schedules under which Mutual markets eight five-reel features a month began Sept. 8, and the productions from the various studios which contribute to Mutual's release list have stood up to the standards outlined by President John R. Freuler when he announced his policy of "big stars only."

With five stars at work at the studios of the American Film Company, Inc., at Santa Barbara, four busy at the Eastern studios, and Anita King engaged by Horkheimer for a series of Mutual features, production is going ahead splendidly. Miss King makes her debut on the Mutual schedule Oct. 8 in "The Girl Angle."

Frohman stage successes in motion pictures are being made at the Empire All Star studio at Glendale, L. I., with Julia Sanderson, Ann Murdock, and Olive Tell in the leading roles. Miss Sanderson's first picture, "The Runaway," an adaptation of the stage success, is to be released Sept. 24. Miss Murdock's second picture will be "The Beautiful Adventure," an adaptation, too, of the dramatic production, and Miss Tell's first picture will be "The Unforeseen," now in the course of production.

Edna Goodrich has completed "Queen X," the release for Oct. 1, and has nearly finished "A Daughter of Maryland," under the direction of Albert Capellani. "American Maid" will follow with Miss Goodrich in the leading role. The box-office success of "Reputation" has created great interest among exhibitors in the forthcoming Goodrich productions.

Gail Kane is scheduled for Oct. 8 in "Southern Pride," directed by Henry King. Miss Kane is now working on "Wit," a five-reel drama. Juliette Day's second picture under the contract for which she deserted the footlights of Broadway is "Betty and the Buccaneers," a five-reel comedy-drama scheduled for release Oct. 15. Miss Day's third picture will be "The Calendar Girl."

William Russell's next picture will be "The Sea Master," on the schedule for Oct. 22. "The Sea Master" follows "Sands of Sacrifice." 'Lucky Jim" will be Mr. Russell's next. Margarita Fischer began work early in September at the American studios on the first of her American-Mutual productions. The title of the picture has not been selected. Miss Fischer's last picture was 'The Girl Who Couldn't Grow Up," released Sept. 17. Miss Minter has completed "Her Country's Call" and is at work on "Peggy Leads the Way."

KATE PRICE SERIES

Screen Favorite Starred with Billy Rugh in Six "Sparkle" Subjects

Kate Price, the jolly comedienne and screen favorite of long standing, is to appear again before her motion picture public in a series of six of the "Sparkle" comedies released through General Film Company. With her as co-star will be Billy Rugh.

The "Sparkle" comedies from the Jaxon Film Corporation presently enter their fourth series. This one will be devoted entirely to Kate Price and Billy Rugh subjects. Six one-reel plays will comprise the series, Jaxon making a practice of marketing its product in compact, tangible groups of six releases, and doing so with great success. Unusual attention is expected to be gained by the forthcoming group on account of the strong following possessed by Kate Price. Her prestige as a comedy lead in Vitagraph productions extends over many years.

SELIG WORLD LIBRARY

Selig World Library No. 19, released in General Film service on Wednesday, Sept. 19, is one of the most interesting of screen magazines. The mail censors of England and France show the importance of their office by revealing ingenious methods employed to smuggle necessities to the enemy. Blind boys, attending the public school for deaf, dumb and blind at Manila, P. I., engage in a strange boxing match. Coffee is raised in vast quantities in Java and the industry is a Dutch Government monopoly. We are given views showing the way the coffee crop is handled and the picking, sorting, hulling, and drying.

CHAPLIN'S "THE ADVENTURER"

Charlie Chaplin's new picture, "The Adventurer," soon to be released by Mutual, is, according to the comedian himself, the picture he has long been trying to achieve. It is an indoor and outdoor story, displaying Mr. Chaplin in the role of a mountain climber as well as in numerous other novel activities. The motif of "The Adventurer" has to do with the efforts of an unfortunate youth with a sense of humor to escape a horde of pursuers who seem to think it is part of their business to chase a funny man off the earth.

SELLS HIS FIRST CIRCUIT FRANCHISE

Frank Hall Disposes of New Jersey Rights to Card Corporation

With the forming of the L. S. Card Booking Corporation to distribute the Chaplin pictures in New Jersey comes to light the interesting fact that Frank Hall, the prominent New Jersey exhibitor, who suddenly invaded Broadway last Spring and closed deals for Edgar Lewis's first special feature, "The Bar Sinister," and Edwin Carewe's Jane Grey production, "Her Fighting Chance," sold his franchise in the First National Exhibitors' Circuit, Inc., for $32,000. Less than two months before Mr. Hall disposed of the New Jersey franchise he paid exactly $1,750 for it.

The New Jersey franchise for the First National Exhibitors' Circuit, Inc., was purchased by the L. S. Card Booking Corporation, formed for the express purpose of distributing the Chaplin comedies and other productions purchased by the First National. L. S. Card, whose name the company bears, has been associated with Frank Hall for the past year as manager of his Civilisation Film Corporation, booking "Joan the Woman," "Civilisation," "The Whip" and other special features in New Jersey from its headquarters in Newark. Mr. Card is well known in motion picture circles in New Jersey, where he served the Mutual Film Corporation as manager of their Newark exchange for several years, having been the Mutual's Newark manager for two terms of service.

"OVER THERE" COMPLETED

Charles Richman Corporation Produces Patriotic War Picture

The Charles Richman Pictures Corporation has just completed its first picture, "Over There." The title is used through the courtesy of George M. Cohan and is the same as his internationally popular song.

James Kirkwood, formerly director for Mary Pickford, directed the picture and the cast includes, besides Mr. Richman, Anna Q. Nilsson, Walter McGrail, Gertrude Berkeley, Walter Hiers, Veta Searl and James A. Furey.

The trench and battle scenes were supervised by Lieut. W. A. O'Hara, of the 24th Battalion Canadian Expeditionary Force, who spent several months in the trenches in France and actively participated in the famous battles of Somme, Ypres and Vimy. It is said that the battle scenes are unusually realistic and thrilling.

LOCATES IN NEW YORK

Herbert Lubin Establishes Headquarters at 1600 Broadway

A prominent figure in motion picture and theatrical circles for several years in Canada, Herbert Lubin, an important factor in General Enterprises, Inc., has decided to make New York the headquarters for his future activities. To this end, with his partner, Arthur H. Sawyer, the original "some" man of the film business, he has established offices at 1600 Broadway. Prior to coming to New York, Mr. Lubin was the holder of the Metro franchise for Canada, and modestly acknowledges the possession of several records in the matter of first run bookings and gross receipts for the Metro program.

With Mr. Sawyer, the young Canadian film executive and promoter recently purchased the rights to "The Warrior," starring Maciste; the foreign rights to the famous "Seven Deadly Sins," made by McClure, and other big productions, the names of which will be made public in the near future.

NEW PICKFORD OFFERING

Artcraft announces "The Litle Princess" as the next vehicle for Mary Pickford. This subject has appeared with wide success both in book form and on the stage. The original book, which became popular throughout the country, is "Sara Crewe," from the pen of Frances Hodgson Burnett. In 1903 Miss Burnett dramatized the book and at the Criterion Theater the story was staged under the management of Charles B. Dillingham. The story presents a typical Mary Pickford subject on the order of "A Poor Little Rich Girl" and "Rebecca of Sunnybrook Farm," and discloses "Little Mary" in a type of characterization in which she is most popular, namely, the little girl in short dresses. Work has already been commenced on this new picture at the Lasky studio in California under the direction of Marshall Neilan.

GOVERNMENT OBJECTS

The United States Government, through its Secret Service department, has prevented the Ogden Pictures Corporation from proceeding with the distribution of an advertising novelty upon which a large sum of money had already been expended.

Publicity had been given to the fact that the Ogden Corporation intended issuing in connection with the first Lillian Walker production, "The Lust of the Ages," a novelty card, being a replica of a twenty dollar gold piece, on one side of which in bas relief was a bust picture of Miss Walker and on the reverse side was to appear the advertising wording in connection with the production. The Government objected to this form of publicity.

NOTES OF THE TRADE

The demand for the King-Bee brand of comedies featuring Billy West is so great that the studio at Bayonne will be vacated next month and the entire organization will be taken to the King-Bee studios in Los Angeles, where they will work to supply the demand for these popular two-reelers.

Billy Sunday, the famous evangelist preaching in Los Angeles, last week visited Mary Pickford at the Lasky studio in Hollywood accompanied by his entire family, including "Maw" Sunday, George and Mrs. George, Billy, Jr., and Paul. "Little Mary" and Director-General Cecil B. DeMille showed the party of interested visitors through the studio from the laboratories and carpenter shops to the caves of Aladdin, where part of Miss Pickford's new Artcraft picture, "The Little Princess," is being staged.

Gladys Brockwell's forthcoming William Fox production, which has an unusual theme, has been titled "Conscience." The picture has a remarkable cast and is being filmed under the direction of Bertram Bracken.

NILES WELCH
NORMA TALMADGE
Film Corporation

William S. Hart
ARTCRAFT

CRANE WILBUR
ART DRAMAS PROGRAM
HORSLEY STUDIO LOS ANGELES, CAL.

GAIL KANE
American Film Co. Santa Barbara, Cal.

ADELE LANE
Address care DRAMATIC MIRROR.

Edward Jose

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Managers to Address Players in Meeting to Be Held Soon

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Sept. 11, 1917. The following members were present:

Francis Wilson, presiding; Messrs. Bruning, Cope, Christie, Churchill, De Angelis, Gillmore, Hull, Kyle, McRae, Mitchell, Stevenson, and Stewart

New members elected:

Phyllis Carrington, Helen Gill, Arthur M. La Rue, Louis Le Vie, Mae Melville, George Paige, James Joseph Phillips.

In view of the adoption of a uniform standard contract and the spirit of co-operation now pervading our profession, the Council contemplates holding a general meeting shortly which representative managers shall be invited to address. There are other things of common interest to stage people, besides a contract, calling for open discussion. The effect of such a meeting would doubtless be salutary.

Our legal department reports the collection of a week's salary for a helpless young actress who was discharged from an engagement without pay because she refused to submit to certain proposals which meant her personal degradation. Settlement was made in the court room just before the case was called for trial.

The Messrs. Shubert are temporarily using their old forms of contract upon each of which is typewritten: "This contract will be superseded by the A. E. A.-U. M. P. A. Standard Contract when it is ready."

The demand for A. E. A. contracts has been so large that our supply of the two weeks' notice form was exhausted some time ago. Since then we have been issuing "Contracts for the Season" and adding thereto the two weeks' clause.

A cable message from the Actors' Association of London was received on the 12th inst., asking that we forward immediately a copy of the contract adopted with the managers.

Frank Case acted as arbiter in an issue between George Broadhurst (Inc.) and David Higgins, which was submitted by the parties in our Council on Sept. 13.

Harry Lane, Deputy in the "Experience" company, has written us a glowing account of the cleanliness and conveniences of the dressing rooms in the Belasco Theater, Washington, D. C. Mr. Lane thinks the house manager, L. Stoddard Taylor, should have acknowledgment for this. We are happy to accord it.

BY ORDER OF THE COUNCIL.

CORRECTION FROM PHILIP HALE

Editor of THE DRAMATIC MIRROR:

Dear Sir: The statement has been made in THE DRAMATIC MIRROR that John Masefield's play, "The Tragedy of Nan," was recently performed at the Pabst Theater, Milwaukee, for the first time in America.

"Nan" was performed in Boston by Miss Horniman's company at the Plymouth Theater, March 25, 1912. The company was on its way from Canada to Manchester (Eng.), its home.

Yours very truly,
PHILIP HALE.

POWER IN "CHU CHIN CHOW"

Tyrone Power has been engaged to play the title role in the spectacular production, "Chu Chin Chow," which is to be produced by Elliott, Comstock and Gest at the Manhattan Opera House the middle of October. This will be the first appearance of Mr. Power in New York for more than four years, his last portrayal having been Brutus in William Faversham's production of "Julius Cæsar." Since then Mr. Power has been on the Pacific coast acting for motion pictures.

"ODDS AND ENDS" IN STAMFORD

The first performance of "Odds and Ends," a musical revue by Bide Dudley and John Godfrey, was given last Saturday night in Stamford, Conn., under the direction of Norworth and Shannon. The cast is headed by Jack Norworth and includes Lillian Lorraine, Harry Watson, Laura Hamilton, Joseph Herbert, Jr., Jack Edwards and Maxine Brown. The piece will remain on tour pending the completion of the Norworth Theater in West Forty-eighth Street.

THEATER SCHOOL REOPENS

The Washington School Players' School of the Theater, conducted in connection with the Comedy Theater, reopened Monday after a Summer vacation. Clara Tree Major continues as head of the faculty.

"THE INNER MAN" TO CLOSE

Wilton Lackaye will close his engagement in "The Inner Man" at the Cort Theater on Saturday night, Sept. 22, and will go on a tour of nearby cities previous to opening for an indefinite run in Chicago.

TOURS IN BALLARD PLAY

Buhler Opens in "Xantippe" in Louisville Under Direction of A. G. Delamater

LOUISVILLE, KY. (*Special*). — Richard Buhler opened a starring tour under the management of A. G. Delamater, in "Believe Me, Xantippe," at Macaulay's Theater, Louisville, Sept. 10, and was well received by a large audience. His supporting company includes Max von Mitzel, Howard Hall, John Prescott, George Boesel, Charles Canfield, Carl Norman, M. Tello Webb, Margaret Knight, Rose Mayo, Louise Orendorff, James McArthur and Frank Macguire. The tour is being booked by Klaw and Erlanger in the principal cities of the South and West.

Mr. Buhler is considering a new play by Frederick Ballard, entitled "The Air Castle Man," and expects to produce it later in the season with Broadway as the objective point.

NATIONAL RED CROSS PAGEANT

Active rehearsals have begun in Daniel Frohman's studios for the National Red Cross Pageant, which is scheduled to take place on Oct. 5, at Rosemary Farm, Huntington, L. I. Those artists appearing for the "rehearsal call" included Maude Odell, Clara Joel, Henry Mortimer, Reginald Mason, Louis Calvert, Ernest Truex, William Rock, John Barrymore, Holbrook Blinn, Howard Kyle, Frederick Truesdell, Wilton Lackaye, Vincent Serrano, Richard Bennett, James K. Hackett, Alexander Carr, Barney Bernard, George Hassell, Julie Herne, Louise Closser Hale, Zelda Sears, Helen Ware, Olive Tell, Grace La Rue, Adelaide Prince, Emma Frohman, Marjorie Rambeau, Peggy Wood, Mrs. Henry B. Harris and Mrs. Peter Duryea.

The director of the pageant is Thomas Wood Stevens, who will be assisted by B. Iden Payne, who will direct all rehearsals. The entertainment will embody a classic prologue, in which a great altar of peace will be dedicated. Following the prologue will be a succession of festival scenes in which Belgium, Italy, France, England and Russia lay upon the Peace altar symbols of their greatest achievements.

NEW CRITIC IN LOUISVILLE

LOUISVILLE, KY. (*Special*).—Boyd Martin has succeeded Tom Wallace as dramatic editor of the *Courier-Journal*. Mr. Martin has been Mr. Wallace's assistant in the dramatic department for the past ten years. Mr. Wallace continues with his other duties on the paper.

DRAMA AT THE THIRD AVENUE

The Third Avenue Theater, which for several seasons has been given over to moving picture shows, returned to drama last Saturday night with a resident stock company. The opening play is a dramatisation by Marie Doran of the novel, "Lena Rivers." The theater has been entirely redecorated.

BAN CURTAIN SPEECHES

The Shuberts announce that hereafter they will permit no curtain speeches on opening nights at the theaters controlled by them until the end of the play. It is their belief that a speech between the acts breaks the continuity of the play and destroys the illusion of the audience.

"RIVIERA GIRL" TO OPEN

K. and E. to Present New Musical Comedy at New Amsterdam Next Monday

Klaw and Erlanger will make their annual musical comedy production at the New Amsterdam Theater next Monday night, Sept. 24. "The Riviera Girl" is the title of the offering. The music is by Emmerich Kalman, the book and lyrics by Guy Bolton and P. G. Wodehouse, and the scenery by Joseph Urban. The principals in the cast are Wilda Bennett, Sam B. Hardy, Juliette Day, Carl Gantvoort, Arthur Burckley, J. Clarence Harvey, Louis Casavant, Viola Cain, Frank Farrington and Eugene Lockhart. A two weeks' preliminary season at the Forrest Theater, Philadelphia, precedes the opening here.

NEW PLAY FOR THE COHAN

"Here Comes the Bride" to Succeed "This Way Out"

"Here Comes the Bride," a comedy by Max Marcin and Roy Atwell, will be produced by Klaw and Erlanger at the Cohan Theater, Tuesday, Sept. 25. The play will come here after a preliminary season of four weeks at the Hollis Street Theater, Boston. Otto Kruger, Francine Larrimore, George Parsons, Franklyn Ardell, and Maude Eburne are prominent in the cast.

Frank Craven's comedy, "This Way Out," will end its engagement at the Cohan on Sept. 22.

CAST OF "THE GRASS WIDOW"

Madison Corey has completed the cast of "The Grass Widow," a musical comedy by Channing Pollock and Rennold Wolf, which he will present next month. Dolores Cassinelli, a young Italian singer, who started her career in this country and who has sung in grand opera in France and Italy, has been engaged for the title-role. In her support will appear Howard Marsh, Phil White, Victor Morley, Gretchen Eastman, Rose Kessner, John L. Kearney, Sol Aiken, and Marie Oswald.

MANY ARTISTS IN CONCERT

A concert is to be given under the auspices of the Humanitarian Cult in Madison Square Garden on Thursday night, Sept. 27. Several of the foremost artists will appear and they will render a popular program to the accompaniment of the Russian Symphony Orchestra. The artists are Madame Ernestine Schumann-Heink, Madame Frances Alda, Giovanni Martinelli, Giuseppe de Luca, Mischa Elman, violinist, and Percy Grainger, pianist.

Incident to the concert, Jeannette Rankin and Edward Markham and Misha Applebaum will address the audience.

ASKS AID FOR TOBACCO FUND

Henriette Steinberger, of 600 West 150th Street, asks the readers of THE MIRROR to help her swell the Tobacco Fund for the New York troops by contributing novelties and other salable articles such as bric-a-brac, pictures, handwork, etc., which are to be sold at an auction sale on Thursday, Friday and Saturday, Sept. 20, 21 and 22, at room 703, 38 West Thirty-fourth Street. Miss Steinberger requests those desiring to help in the patriotic cause to send the articles to her home or to Thirty-fourth Street.

THE BROADWAY TIME TABLE

FOR WEEK ENDING SEPTEMBER 22ND

Theater	Play	Date of Production	Number of Performances
Astor	The Very Idea	Aug. 9	61
Belasco	Polly With a Past	Sept. 6	20
Bijou	Mary's Ankle	Aug. 6	57
Booth	De Luxe Annie	Sept. 4	23
Casino	Love o' Mike	Aug. 27	33
Cohan	This Way Out	Aug. 30	29
Cohen and Harris	A Tailor-Made Man	Aug. 27	33
Comedy	The Family Exit	Sept. 19	5
Cort	The Inner Man	Aug. 13	49
Criterion	A Scrap of Paper	Sept. 17	8
Eltinge	Business Before Pleasure	Aug. 15	48
Empire	Rambler Rose	Sept. 10	16
48th Street	Over the Phone	Sept. 12	13
44th Street	San Carlo Opera Co.	Sept. 1	24
Fulton	The Pawn	Sept. 8	17
Gaiety	The Country Cousin	Sept. 3	24
Globe	The Conquerer	Sept. 10	26
Harris	Daybreak	Aug. 14	48
Hippodrome	Cheer Up	Aug. 23	53
Hudson	Good Night Paul	Sept. 3	24
Knickerbocker	Hamilton	Sept. 17	8
Liberty	Hitchy-Koo	June 7	125
Longacre	Leave It to Jane	Aug. 28	32
Lyceum	The Lassoo	Aug. 13	49
Lyric	The Masquerader	Sept. 3	24
Manhattan	Experience (rev.)	Sept. 17	8
Maxine Elliott	Eyes of Youth	Aug. 22	38
Park	Rasputin (film)	Sept. 10	26
Playhouse	The Man Who Came Back	Sept. 2, 1916	460
Princess	Oh, Boy!	Feb. 20	248
Republic	Peter Ibbetson (rev.)	Sept. 3	25
Shubert	Maytime	Aug. 16	45
39th Street	Lucky O'Shea	Sept. 3	24
Winter Garden	Passing Show of 1917	April 26	186

WISCONSIN PLAYERS

Organization Which Conducts Experimental Art Theater to Play Here

MILWAUKEE (*Special*).—A group of the Wisconsin Players will come to New York next month, at the invitation of the Neighborhood Theater management, to present a selection of plays from their Play House repertory. Twelve one-act plays will be presented during the engagement, which with one exception are by Wisconsin authors. Scenery and costumes were designed and executed at the Workshop, by Wisconsin artists. The organisation will be under the direction of Laura Sherry.

This is the eighth season of the Wisconsin Players, the first to undertake the work of the Experimental Art Theater in America. Other engagements are to follow the Neighborhood Theater season in other cities where the work of the Experimental Theater is under way.

NEW PLAY BY BUCHANAN

Playwright Gets Furlough to Witness Premiere of Labor Drama

PITTSBURGH, Sept. 17 (*Special*). — Sergeant Buchanan of Company S, 159th United States Infantry, has been given two weeks' leave of absence by his commanding officer, in order to witness the premiere tonight of his new labor play, "Our Daily Bread," at the Duquesne Theater. The drama will be presented in New York later in the season.

Buchanan enlisted in his home town regiment, the First Kentucky, Louisville, Ky. (now the 159th U. S. Infantry), at the outbreak of war between the United States and Germany.

EDESON IN INDIAN ROLE

To Act in "Flying Arrow," One-Act Play by Tomi Vegas

Robert Edeson has acquired a one-act play called "Flying Arrow," in which he will again impersonate an Indian and which he will produce out of town next week. The author is Tomi Vegas, an Arizona Indian, who after seeing Mr. Edeson's performance of "Strongheart," began work on the sketch, which was recently brought to the actor's attention. In Mr. Edeson's company are Mary Newcomb, Philip Lord, Robert Lee Allen, and John Robb. After a preliminary week Mr. Edeson will bring the sketch into one of the Keith theaters here.

STELLA MAYHEW TO STAR

To Appear in "A Mix-Up," Under Direction of George Ebey

Stella Mayhew is to star in a revival of "A Mix-Up," in which she formerly appeared, and will open at the Alcazar Theater, in San Francisco, on Oct. 9, under the management of George Ebey. Robert Hyman has been selected for the leading male role, and others in the company include Virginia Mann, Marie Curtis, Stanley C. Ridges, Sarah McVickar and Walter Lewis.

JUSTINE JOHNSTONE ACTIVE

Justine Johnstone will reopen her Club in the Forty-fourth Street Theater Building, for the Winter season, in Saturday night, Sept. 22. Miss Johnstone will shortly begin rehearsals for the new revue, "Oh, Justine," which the Shuberts will produce on the Forty-fourth Street Theater roof early in October. Philip Bartholomae is writing the book of the revue and Sigmund Romberg will furnish several of the musical numbers.

T. Roy Barnes has been engaged as leading comedian of "Oh, Justine."

"MOTHER CAREY'S CHICKENS"

John Cort will present "Mother Carey's Chickens," a comedy by Kate Douglas Wiggin and Rachel Crothers from the book of the same title by Kate Douglas Wiggin, at the Cort Theater, Sept. 25. Edith Taliaferro heads the cast, which also includes Edith Barker, Helen Marqua, Ursula Elsworth, Marie L. Day, Doris Eaton, Oliver Templeton, Lorin Baker, Robert Hudson, Stuart Fox, Robert Gleckler, Wallace Owen, Wilson Reynolds, and Charles Eaton.

"THE TORCHES" IN REHEARSAL

"The Torches," which the Shuberts will produce about the middle of October, with Lester Lonergan and Amy Ricar in the leading roles, has been placed in rehearsal. It is the work of Henry Battaile, French poet and dramatist, and originally was produced in Paris in 1912 under the title of "Les Flambeaux." It is described as a psychological drama based on a philosophical thesis.

Others in the cast include John S. O'Brien, Walter Bingham, Paul Doucet, Jules Epailly, Harry A. Huguenot, Helen Fulton, and Sara Biala.

Jane Houston, who will apepar as leading woman for William Faversham in "The Old Country" this season, has returned from Byrdcliffe, N. Y., where she has been spending the Summer.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

P. A., Lake George, N. Y.—Watch the stock page for information.

O. L., Cleveland.—Address E. H. Sothern, in care of the Players' Club, New York.

M. R. K., Atlantic City, N. J.—William Sherwood took the part of Donald Duncan in the Metro picture "Jury of Fate."

D. C., New York.—The four playlets, "Fear," "Any Night," "Fancy Free" and "The Switchboard" were presented at the Princess Theater on March 14, 1913, and continued there until June 21, 1913.

LEONARD PAINE, New York.—In the cast of "The Pawn," at its premiere performance, were Frank Keenan, John Sainpolis, James Crane, William David, Joseph Selman, Nathaniel Seck, Desmond Gallagher, Florence Martin, Alice Fleming, Ione Magrane, Nesta de Becker and T. Yamada.

FLORENCE WILLIAMS, Yonkers, N. Y.—Florence Reed made her stage debut as a monologist at the Fifth Avenue Theater, New York, in April, 1901, after which she joined the Proctor Stock Company, then appearing at that playhouse, and remained there four months. (2) We would be very glad to run a group of the Warburton Players, Yonkers, on our stock page.

HERE AND THERE

Betty Hall, a member of the company rehearsing for "Miss 1917" at the Century Theater, is to become the bride of George Frederick Aitken, it is announced. Mr. Aitken is well known in automobile circles.

Floyd B. Scott, who for twelve years has been a member of the staff of the Kansas City *Star*, has resigned to become assistant manager of the Orpheum Theater. The appointment came from Martin Beck of New York, managing director of the Orpheum circuit. Mr. Scott was identified with the dramatic department of the *Star* several years. He has a wide acquaintance among theatrical people and is familiar with stage affairs. Mr. Scott will join the Orpheum staff at once.

Lewis G. Menke, last season press representative for the Bronx Theater, will be in advance for "Shore Acres" on the International Circuit.

"Happy" Mack, author of the song, "I Didn't Raise My Boy to be a Slacker," is giving a percentage of his royalties to the Soldiers' Tobacco Fund.

Hattie Carmontel, who will play the part of Mrs. Branan in "Irish and Proud of It," will, on account of the Irish cast, use her own name in the future, Margaret Dempsey. The play will be seen for four weeks out of town before coming to New York.

An article on Madame Sarah Bernhardt, written by Arthur Row, will appear in the October issue of the Touch Stone magazine.

Lou Ripley has returned from Trout Lake, Washington, where she spent the Summer at Madgeland Ranch, the guest of Mr. and Mrs. Edwin V. D. Paul. Mrs. Paul, who is Miss Ripley's niece, will be remembered as Madge Tyrone, who made her last professional appearance in a picture in support of Emily Stevens. This was previous to her marriage to Mr. Paul a year ago, following which she began her new life on Madgeland Ranch.

Miss Ripley is in the cast of "Polyanna," now on a Western run, having been engaged for the part the day after her return to New York from Washington.

Louise Muldener, who recently closed a successful tour in "The Melting Pot" on the Chautauqua Circuit, is back in New York, but has not as yet settled any plans for the coming season.

Baker Moore has enlisted in the Medical Department of the U. S Army and will soon sail for France.

Mrs. G. Vere Tyler is completing the manuscript of a new play at her Summer place, "Tyler Lawn," Lackawack, N. Y. Through her influence over sixty signs have been put up in and about the above locality. On these signs, designating roads, lakes, lanes, streams, etc., the names of the well-known personalities of the screen are used.

DIED

MRS. MARTHA J. THOMPSON, mother of Frederick C. Thompson, who was one of the original founders of Luna Park at Coney Island, as well as of the New York Hippodrome, died Sept. 10 in the Polyclinic Hospital. She was seventy-seven years old.

HARRY GRANT STAFFORD, actor, died at the home of his parents in New Rochelle, Sept. 8, of cancer of the throat. His last speaking part was with Lillian Russell in "Wildfire." He played "Tim" in "The County Fair," with Neil Burgess. He was the husband of C. Blanche Rice.

WINS ROLE SHE WANTED

Edna Buckler, who is playing the part of Ellen Neal with Thomas E. Shea in "Common Clay," is a faithful believer in the dictum of the Yogi in "Eyes of Youth," who bids all mankind "Believe and desire with a pure heart." "Ever since the opening night of 'Common Clay,'" said Miss Buckler, "I have longed to play the part of Ellen Neal. So when at last this season I was offered the opportunity to interpret the role, I was more delighted than I would have been with the star part in a brand-new production in New York."

Miss Buckler is the daughter of Captain George Buckler, G. M., U. S. A., who has recently been stationed in New York City. Captain Buckler is also president of the National Shakespearian Association, of which E. H. Sothern is honorary president. She is doing credit to the early training of her parents, who were both nine years on the professional stage. Her mother was Eleanore Newton, who was for many seasons with Thomas Keene in Shakespearian roles.

CRAWFORD BEGINS TOUR

Clifton Crawford began his touring season in "Her Soldier Boy" at the Standard Theater last Monday night. His supporting company is the same as that seen with him at the Astor Theater last season, including Beth Lydy, Marjorie Gateson, Cyril Chadwick, Eliz Gergeley, Harold Visard, Frank Ridge and others.

IN "UNDER PRESSURE"

Fred Niblo, Violet Heming and Hilda Spong have been engaged by Klaw and Erlanger for leading roles in Sydney Rosenfeld's comedy, "Under Pressure," which will shortly be produced. Edgar McGregor will be associated in the production.

PREPARING NEW PLAY

Robert Sherman has in preparation a new play, entitled "Cheating a Husband," which will begin its season some time near the first of the year.

BROWN SIGNS MORE PLAYERS

Chamberlain Brown announces he is now the exclusive manager for Cecil Cunningham, Lois Josephine, Robert Hyman, Virginia Mann, Martha Mae, Walter Lewis, Kalman Matus, William H. Powell, Augustin Glassmire, Harold Crane, Christine Norman, Pauline Lord, Elsie Bartlett and Walter Lewis.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:15. Matinees, Wed and Sat. 2:15.
CHARLES FROHMAN presents
JULIA SANDERSON
JOSEPH CAWTHORN
In the New Musical Comedy
RAMBLER ROSE

LYCEUM W. 45 St. nr. B'way Evgs. 8:20, Matinees Thursday and Saturday, 2:20.
"Merry as a Midsummer Festival"—World
"A Romance of Youthful Love"—Sun
"Throughout it has a finer tone than 'The Boomerang'"—Times
The LASSOO
By Victor Mapes, Co-Author of "The Boomerang"
Cast includes Shelley Hull, Phoebe Foster, Edward Abeles and Beatrice Noyes

Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GEO. M. COHAN THEATRE, B'way & 43d Street. Phone Bryant 392. Evgs. at 8:15. Matinees Wednesday and Saturday at 2:15.
J. FRED ZIMMERMAN presents
This Way Out
A New Comedy by
FRANK CRAVEN

Cohan & Harris B'way & 43d St. Evs. at 8:15. Mat. Wed. & Sat. 2:15.
Cohan & Harris Present
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

NEW YORK THEATERS

Knickerbocker B'way and 38th Street. Evgs., 8.20.
Matinees Wednesday and Saturday at 2.20.
KLAW & ERLANGER.....Managers
George Arliss
IN A NEW PLAY
HAMILTON By Mary P. Hamlin and George Arliss
Presenting Mr. Arliss as Alexander Hamilton, First Secretary of the Treasury.

REPUBLIC West 42d St. Evenings at 8:25. Matinees Wed. and Sat. at 2:25.
MESSRS. SHUBERT present
JOHN BARRYMORE
CONSTANCE COLLIER
LIONEL BARRYMORE
In the Dramatic Triumph
PETER IBBETSON
John N. Raphael's Dramatization of Du Maurier's Novel.

BELASCO West 44th St. Evenings at 8:30. Matinees Thursday and Saturday at 2:30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

GAIETY Broadway and 46th Street. Evgs. 8:15. Mats. Wednesday and Saturday, 2:15.
Direction Klaw & Erlanger, Geo. C. Tyler
The COUNTRY COUSIN
By Booth Tarkington and Julian Street.
With ALEXANDRA CARLISLE

HUDSON West 44th St. near B'way. Evenings at 8:15. Matinees Wed. and Sat., 2:15.
RALPH HERZ offers a Farce with Music
"GOOD NIGHT PAUL"
With Frank Lalor, Elisabeth Murray, Audrey Maple, Burrell Barbaretto, Louise Kelley, Ralph Herz.

FULTON West 46th St. Evgs. 8:15. Mats. Wednesday and Saturday at 2:15.
Henry B. Harris Estate, Mgrs.
The MESSRS. SHUBERT present
Mr. Walker Whiteside
in
THE PAWN
A new American Play by Axelle M. Aldrich and Joseph Noel.

THE BRAMHALL PLAY SHOP
Will Open its Season for Players, Presenting the
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Through the
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At the
BRAMHALL PLAYHOUSE
"The House of Truth"
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IN OCTOBER
The Student Players will have the advantage of playing in the productions at the Bramhall Playhouse during the Winter season, and in the Summer at the Bramhall Playhouse, Stamford, Conn. For terms and particulars apply to
BUTLER DAVENPORT, Director
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Playhouse 48th St. East of B'way. Phone, 2628 Bryant. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
NOW IN ITS SECOND YEAR
The Man Who Came Back
By Jules Eckert Goodman

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GEORGE BROADHURST
Presents His New Comedy
OVER THE 'PHONE

WINTER GARDEN B'way and 50th Phone 2330 Circle
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
PASSING SHOW OF 1917

SHUBERT 44th W. of B'way. Phone 4230 Bryant. Evgs. 8:15 Mats. Wed. and Sat., 2:15
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

LYRIC Theatre, 42d St., W. of B'way Phone 3210 Bryant. Evgs., 8.15 Mats. Wed. and Sat. 2.15.
RICHARD WALTON TULLY Presents
GUY BATES POST
in "THE MASQUERADER"

Booth Theatre, 45th St., W. of B'way. Phone Bryant 8100. Evgs., 8.30. Mats., Wed. and Sat., 2.30.
Arthur Hammerstein Presents
DE LUXE ANNIE
A Psychological Play of Mystery
By Edward Clark

ASTOR Theatre, 45th St. & B'way. Phone 287 Bryant. Evs. 8.30. Mats., Wed. and Sat., 2.30.
THE VERY IDEA!!
ERNEST TRUEX RICHARD BENNETT

Maxine Elliott's Thea. 39th E. of B'way. Phone 1476 Bryant.
Evgs. 8:30. Matinees Wed. and Sat. 2:30
MARJORIE RAMBEAU
in EYES OF YOUTH
By MAX MARCIN and CHAS. GUERNON

39th St. THEATRE, near Broadway Phone 413 Bryant. Evs. 8.15 Mats., Wed. and Sat., 2.15.
ALLEN DOONE
in
"LUCKY O'SHEA"
A New Comedy by THEO. BURT SAYRE

CASINO B'way & 39th St. Phone 3846 Greeley. Evgs. 8.15. Mats. Wed. & Sat., 2.15.
LAST TWO WEEKS
Smartest of All Musical Comedies
LOVE O' MIKE
SECOND SEASON IN NEW YORK

BIJOU Theatre, 45th St., W. of B'way. Phone Bryant 430. Evgs., 8.30. Mats., Wed. and Sat., 2.30.
A. H. WOODS Presents
Mary's Ankle
A Farcical Display in 3 Views

"None can afford to miss it—all can afford to go."
"CHEER UP!"
Management CHARLES DILLINGHAM
"Greatest Success Ever Known"
Staged by E. H. Sothern
AT THE **HIPPODROME**
Matinee Every Day
Seats 6 Weeks Ahead

NEWS OF STOCK PLAYS AND PLAYERS

"COMMON CLAY," LAWRENCE

LAWRENCE, MASS. (*Special*).—The forecast, at the opening of the season, that the advent of a permanent company of sterling performers, such as the Emerson Players, into the theatrical life of Lawrence, at the Colonial, augured well for a successful season, has undeniably come true, if the records of attendance so far are to be taken as a criterion.

"Common Clay," by Cleves Kincaid, was the offering Sept. 10, and it proved a play worth while. It afforded an excellent opportunity for some splendid acting, especially on the part of Dorothy Dickinson, the leading woman, in the part of Ellen Neal, in which she displayed her ability to handle a hard part in a most satisfactory manner. It is a foregone conclusion that Lawrence is going to love Miss Dickinson, for she is so different in personality from some of the feminine stock leads we have had.

Joseph Crehan, the clever and versatile young member of the company, had the role of "funmaker" in the part of Arthur Coakley, and by his very creditable portrayal of the part, shared the honors with Miss Dickinson. George B. Leffingwell, the leading man, had a small part, but was equal to all that it called for.

Franklyn Munnell had a long, trying part in the role of Judge Fulson. He certainly deserved the approval accorded him. Lawrence Brooke, as Richard Fullerton, was good, as was Thomas Whyte in the role of Attorney Yates. Maud Blair, as Mrs. Neal deserves special mention for her enactment of the part.

Eugenia Lyon, as Mrs. Fullerton, Georgette Marcelle, as Anne Fullerton, Bernard Steele, as Judge, and George Weatherald, as Edwards completed the cast, and enacted their parts with satisfaction.

Much credit is due to Bernard Steele, the director, for the success of the play.

Tuesday night was designated as "Labor Night," on account of the convention of the Massachusetts State Branch of the A. F. of L., being held here this week. A number of the delegates attended the performance in a body as guests of the management.

Current week, "Rolling Stones," followed by "Which One Shall I Marry"? "Hit the Trail Holliday," "The Man Who Owns Broadway" (musical), "Along Came Ruth," "In Old Kentucky," and "The Heart of Wetona."

Negotiations are under way whereby the management is endeavoring to induce one or more celebrated stars to appear here for a week in one of their own successful starring vehicles. If the first venture along this line proves a success, other stars will be brought here, and Lawrence will be, as has been predicted, in store for the most pleasant and successful dramatic season she has ever known.

W. A. O'REILLY.

THAT PATERSON, N. J., STOCK

PATERSON, N. J. (*Special*).—At the Empire the stock company under the direction of Harry Horne presented Owen Davis's "Mile-a-Minute Kendall," Sept. 10-15, to fair business. The play does not offer a very great opportunity for the leading people, but what Forrest Orr and Ruth Le Clair had to do they did in very acceptable manner. The bright spots in the performance, however, were Harry Fletcher as Jim Evans and Edith Grey as Amelia. Both did very good work in rather difficult roles and both merited the applause awarded them. "Rolling Stones," Sept. 17-22. Messrs. Johnson and Mosea, who conduct several other houses in the metropolitan district, are the managers of the enterprise, and the following people comprise the company: Ruth Le Clair, Edith Grey, Erina Erwin, Opal Essent, Edith Bowers, Forrest Orr, Harry Fischer, Lester Howard, Jack Doty, John Whiteman, Frank Base, and Victor Fletcher. H. C. Jacoby has charge of the box-office, assisted by Miss E. Dobson.

A. Gordon Reid, of this city, has joined the Mae Desmond company at Elmira as director. The company is fortunate in securing his valuable services, which will no doubt assist them greatly to make a successful engagement.

J. C. BUSH.

HYPERIONS AT NEW HAVEN

NEW HAVEN (*Special*).—The Hyperion Players gave a very creditable performance of "The Cinderella Man," week Sept. 10, and played to good business. Jane Morgan as Marjorie was, as the girl in back of me said, "Just adorable!" Alfred Swenson drew many a laugh as the Cinderella Man. The big laurels of the week should go to Arthur Griffin as Jerry, a gentleman's gentleman. He did the best piece of character acting seen on the Hyperion stage for some time. Louise Farnum scored as the Great She Bear. In fact, the girl in back of me said she gave her "the creeps." Russell Fillmore did a clever bit as Walter Nichols. Others in the cast were Harry Andrews, Elsie Sothern, De Romney, Morris Burr, and George McEntee. "The Heart of Wetona," Sept. 17.

The writer wishes to correct last week's report inasmuch as Russell Fillmore and not J. Gordon Ruffin played Jimmy in "The House of Glass" with the Hyperion Players. Mr. Fillmore was detained through draft and arrived late Monday morning, going on in the matinee without rehearsal.

HELLEN MARY.

NORTHAMPTON REHEARSALS

NORTHAMPTON, MASS. (*Special*).—Academy (Melville Burke, manager): The Northampton Players have commenced rehearsal for their opening performance in "A Pair of Silk Stockings" Sept. 24. They appear to be a capable professional group of actors, and people whose personalities will add to the social and art life of the city. Melville Burke, director, has gotten through a mass of detail since taking up his work here; has met and conferred with members of the Citizens' Committee and the Play Committee—which are among the municipal features of the theater—and is planning for a first-class opening performance. Some of the members of the company have taken apartments for the season and others are at boarding houses, which will offer them some interesting aspects of the life of a large college town.

MARY K. BREWSTER.

"OUR WIVES" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*). — At the Tootle Theater, Aug. 31-Sept. 7, the Dubinsky Bros. Stock company opened their season by presenting as their first play "Our Wives." At the opening performance, the entrance of each member of the company was greeted by enthusiastic applause from the crowded house. Ed. Dubinsky, Roy E. Hilliard, Barney Dubinsky, Eva Craig, Frank C. Meyers, Wallace Grigg, Frances Valley, Madge Russell and Ruth Sawyer were excellent in their roles, and the stage settings are of the same high class of last season. "The Heir to the Hoorah" follows.

JOHN A. DUNCAN, JR.

MAE MELVIN,
Leading Woman, Fifth Avenue Stock Theater, Brooklyn, N. Y.

HOBOKEN-UNION HILL, N. J.

HOBOKEN, N. J. (*Special*).—The Dramatic season at the beautiful Strand Theater, which has been thoroughly renovated during the Summer months, began on Monday, Sept. 10, with the big sensational problem play, "Her Unborn Child," written by Howard McKent Barnes. A special daily matinee was given for women only on which occasion a lecture was given by Mrs. Laurette Allen on "Birth Control." Hundreds were daily turned away. Laurette Allen as the rich woman gave an ideal performance of a most difficult role. Splendid work was also done by Helen Marlowe, J. R. Coggshall, Pearl Stearns, Dorothy Smith, Frederick Steele, Mary Elghois and Gale Satterlee. Wilton C. Vassar, the live-wire and popular manager, is again in charge of the house.

Arthur Mack, the former stage manager and assistant director of B. F. Keith's Hudson Theater Stock company, Union Hill, has enlisted in the Army and has joined the 312th Infantry and is now at Camp Dix, Wrightstown, preparing to do his bit.

William Goldhardt, the popular and congenial treasurer of the Hudson Theater, Union Hill, has also enlisted and has been honored by being appointed to a high position in the service.

C. A. BITTIGHOFER.

PACKARD STOCK IN JERSEY CITY

JERSEY CITY (*Special*).—The Jay Packard Stock company, at the Academy of Music, appeared to good advantage in "The Little Lost Sister," Sept. 10-15, to fine business. The company put up a capital performance and worked up the sensational climaxes for all they were worth. Of the cast, Hazel Corinne as Mary Randall was most satisfactory; Bessie Sheldon as Molly and Dan Malloy as Mike had the comedy and they took good care of it; Claude Miller, Amelia Meyers, Blanica Robinson, Jim Marr, Caroline Friend, Stewart Wilson, Will Astey, Stewart Beebe, and Ed McMillan were well cast. "Kick In" Sept. 17-22.

WALTER C. SMITH.

JAMESTOWN, SHUT UP

JAMESTOWN, N. Y. (*Special*).—The Pauline MacLean Stock at the Samuels Opera House added another big success to their record when they gave "The Misleading Lady" week Sept. 10. The play gave Miss MacLean, in the role of Helen Steele, a splendid opportunity to display her dramatic ability, and she simply captivated her audiences. Mr. Lilley as Jack Craigen did some of his finest work, while Earnest Kast made one of the big hits of the performance. Ronald Rosebraugh in one of the best roles he has had here was extremely good. James Dunseith, Robert McKinley, and George Ormsbee did excellent work, and Jane Lewis, Lucy Neal, and Nea Forbes, the latter a new member of the company, in minor parts gave very fine support. Mr. McKinley in his beautiful stage settings excelled any of his previous fine work. The company is so superior to any stock organization having appeared in Jamestown that it has simply taken the city by storm. Week Sept. 17, "The Old Homestead" is underlined.

The Jack X. Leslie Stock closed at the Lyric Sept. 8, and Homan's Musical Revue opened Sept. 10. Sept. 10-12 the company gave "The Tea Party"; Sept. 13-15, "Pan-American Minstrels." The principals of the organization are: Jack Lyle, Mable Kileen, William O'Connell, Lillian Ashton, Irene Finlay, Happy McNally, Marjorie Pillard, and Fred Angus. The Jack Lewis company was originally booked for ten weeks, but as business failed to hold up the engagement was cancelled and musical comedy booked. The new company comes here from a seven weeks' engagement in Rochester and has opened to good houses.

Celoron Park closed Sept. 9. Victor's Band went directly to New York to fill vaudeville engagements. The theater closed Labor Day. The Park has had only a fair season, business at all the lake resorts being badly affected by the cold, rainy season.

The Grand Theater is closed permanently and the Bijou is closed while the house is being practically rebuilt. When completed it will be one of the finest houses in the city. The Mozart is also being enlarged but is open for business.

A. L. LANGFORD.

W. O. McWATTERS,
Leading Man Fifth Avenue Theater, Brooklyn, N. Y.

HILARITY IN MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—That hilarious farce comedy, "Fair and Warmer," made its second appearance at the Metropolitan on Sunday evening, Sept. 9, the engagement being for a week. The company sent on tour this year is an unusually good one. William H. Sullivan, however, who plays one of the husbands, is the only member of the company seen here last Spring, and one naturally misses the clever John Cumberland, who created the role of Billy Bartlett. Still, those who did not see Cumberland last season thoroughly approved of John Arthur's Billy. In the present cast Edna Hibbard plays Blanny; Maud Andrew, Flora; Florence Ryerson, the maid; and Chester Ford, Evans—all of whom carry the farce along at high speed. "Potash and Perlmutter in Society" comes Sept. 16 for a week.

"The Road to Happiness," with Albert McGovern in the Hodge role of Jim Whitman, was the second week's offering of the Modern Players at the Shubert, opening Sunday matinee, Sept. 9. "Romance" follows. A real novelty in "Submarine F 7" was the Orpheum headliner week of the 9th.

CAROLINE BEEDE.

The Stuart Walker Players are offering "Seventeen" to Columbus, Ohio, this week, Sept. 17-22.

GET ACQUAINTED STOCK

BRIDGEPORT, CONN. (*Special*).—Everybody's got the habit, as Manager Arvine suggested at the new Lyric Theater two weeks ago when the grand opening took place and the new Lyric Stock company made its initial bow to Bridgeporters. Playing to a big patronage daily, in their two vehicles, "Mile-a-Minute Kendall" and "Rich Man—Poor Man," Sept. 3-10, the company has certainly outshone all previous stock organizations ever seen at the old Lyric. Wednesday afternoon, Sept. 12, a box party consisting of S. Z. Poli's family, Mrs. S. Z. Poli, her daughter and friends, occupied the Poli box. The cast, a big and capable list of players, all played up to usual Poli standard. The leading lady, Warda Howard, wearing gorgeous Lucille frocks, and looking entrancingly pretty, was seen at her very best. Also the leading man, Dudley Ayres, left nothing to be desired in the role of the poor man and erstwhile suitor. A quartette of genuine character studies which was immense was furnished by the director, Mr. Kirk, as the grouchy old grandfather; Miss Gail Truitt as Mrs. Tilney, Miss Carrie Lowe as Miss Beeston, and Mr. Arthur Buchanan as Mapleson. Miss Elise Bartlett as Miss Hults, Harold Kennedy as Mr. Backus, Miss Juliette Roberts as Mrs. Shelvin, Alfred Britton as DeCourcy Lloyd, Howard Smith as David Lloyd, Miss Edith Spencer as Mrs. DeC. Lloyd, Samuel Godfrey as Calvin and Marjorie North as Sylvia completed the efficient cast. To encourage local interest in the new company and current play, Manager Arvine offered a prize of $10 in gold to any local girl writing the best original essay on the subject, "Rich Man—Poor Man." To date he has received hundreds of replies from fair misses who viewed the performance. A feature not to be overlooked at the Lyric is a ladies' orchestra which discourses at every performance. "Broadway and Buttermilk," week of Sept. 17.

Commencing current week at the Lyric and continuing throughout the Winter Stock season, at the close of Friday afternoon matinee a sort of "get acquainted" movement will be started by Mr. Arvine, when the audience will be allowed to come upon the stage and meet personally two members of the stock company. A local caterer will serve refreshments. The two members chosen for current Friday are Arthur Buchanan and Miss Edith Spencer.

MARY SAYLES HANCORT.

"JERRY" AT ELMIRA

ELMIRA, N. Y. (*Special*).—With a splendid production of "Jerry," which drew capacity to the Mozart Theater, Sept. 10-15, Mae Desmond and her company added materially to the esteem created by the opening of the stock season the week previous. Miss Desmond was happily cast. Frank Fielder was seen in the particularly agreeable role of Montague Wade; Dudley Clements carried the difficult part of Peter Flagg to perfection; Eleanor Miller made a splendid Jean Doubleday and proved one of the important factors of the production; Millie Freeman was a most agreeable Harriet Townsend and John J. Farrell proved a good Briggs; Sumner Nichols, James Dillon, Harry La Cour and Bernice Callahan acquitted themselves creditably in smaller parts. A. Gordon Reid staged the production with unusual skill and the work of the orchestra, under the direction of Charles Liebman, was very pleasing. "Which One Shall I Marry," Sept. 17-22.

J. MAXWELL BEBBS.

"MARRIAGE QUESTION," CHICAGO

CHICAGO (*Special*). — "The Marriage Question," described as "The Story of a Soul," by Ralph T. Kettering and Lorin J. Howard, was given production by the Crown Players at the Crown Theater in Chicago, week of Sept. 10. The play was seen at the National and Imperial theaters in Chicago recently as an International circuit attraction. The only new face in the Crown company was Maud Truax, who was especially engaged for a character role. Nadia Popkova (better known in showdom as Harriet Dunsmore) had the leading role. Carl Way was the husband; Claire Lemaire, the girl's sister; Harry Shutan, an admirer of the sister, and Edgar Murray, Jr., an intimate friend of the lead. Hollinger was cast for rather an unimportant role, doing a butler, but he made it stand out quite prominently. The play has three acts.

KEITH CLOSED IN PORTLAND

PORTLAND, ME. (*Special*).—B. F. Keith's Stock company has closed with "Our Little Wife." The work of the various members was up to the usual high standards of this organization. It was with regret that local theatergoers witnessed the performances, for the evening of Sept. 1 marked the close of a very successful Summer season. Jack Roseleigh will take a short vacation with his family in Nashville, Tenn., before resuming his work. Evelyn Varden has joined the Seven Days' Leave company. Miss Mackin is in Chicago. Miss Friderici has signed with the Municipal Players in Northampton.

PALMER STRAW.

OLD THEME WORKS OUT AS USUAL

"The Rescuing Angel," by Billie Burke, in Washington, D. C.—Pioneer Publicity Man of Photoplays Shifts

WASHINGTON, D. C. (*Special*).—The New National Theater during the current week presents a most attractive offering in the engagement of winsome Billie Burke, the strong and popular and much loved Washington favorite and native born—a much regretted stranger for the past two seasons—who made her re-entree with pronounced success in the new three-act comedy by Claire Kummer entitled "The Rescuing Angel," produced under the direction and management of Arthur Hopkins and F. Ziegfeld, Jr.

A capacity audience on the opening night bestowed one of the heartiest and most cordial of greetings. Miss Burke was viewed at her best, in just the best of perfectly suited roles, to advantageously display her fine artistic talents in a most engaging characterization, that of a young woman who returns home after a long absence to discover that her father has met with financial reverses and that the family has been reduced to circumstances of economy to which its members rebel, having never been accustomed to such conditions. Her plans to rescue and restore them to their former position of affluence, the difficulties she encounters while the plans are being executed, a struggle that almost overcomes her, which, however, she successfully throws aside, constitute a brief insight into the story of the play. Miss Burke has a notably strong support in Marie Wainwright, Robert McWade, Frederick Perry, Claude Gillingwater, Roland Young, Richard Barbie, Walter Schellin, Dana Desbora, Elmer Brown and Rhoda Beresford. The play was given a beautiful scenic production. The Leibler production, "The Garden of Allah," follows.

Elizabeth Marbury's and F. Ray Comstock's merry musical comedy, "Very Good Eddie," again on its return engagement at the Belasco Theater meets with the strong approbation of a very large Monday night audience, who find always something new and entertaining in Philip Bartholomae's successfully transformed farce, "Over Night," with Jerome Kern's attractive and catchy music, Guy Bolton's amusing rhymes and Schuyler Greene's taking songs, follows.

The present week's attraction at Poli's is "Common Clay," under the management of A. H. Woods, presenting as the star of the production Thomas E. Shea, notably strong as the Judge Filson of the play, strongly supported by Edna Buckler, Charlotte Burkett, Theresa Lawrence, W. A. Whitecar, Raymond Bramley, Richard Barrows, James J. Cassady, Benjamin Vernon, Deloris Leon and L. J. Benjamin.

Keith's program for the current week includes "The Morgan Dancers," twenty-three in number, in "An Historical Roman Ballet"; Walter C. Kelly, "the Virginia Judge"; Kate Elinore and Sam Williams, Garry McGarry and company, in "The Garden of Aloha"; Arthur McWatters and Grace Tyson, Helen and Josephine Trix, Raymond Wiley, and Nolan and Nolan.

Arthur L. Robb, for the past five years identified with Tom Moore's motion picture amusement enterprises in Washington, has several relations with that organization, and henceforth will be connected in an official capacity with Harry Crandall's circuit of picture theaters in this city, assuming his new duties Sunday, Sept. 9. To Mr. Robb belongs the credit of being the pioneer publicity agent for photoplays in this territory, he having instituted a regular press department in connection with both the Strand Theater and the Garden. George Schneider, who succeeds Mr. Robb, comes to Washington from Baltimore, where he has been identified with motion pictures and vaudeville houses for the past five years.

Manager Robbins of B. F. Keith's Theater has been made chairman of the subcommittee of the bar commission that are arranging for entertainment to be given for the soldiers in the cantonments in the vicinity of Washington.

JOHN T. WARDE.

"KITTY DARLIN'" VISITS BUFFALO

A Play of Other Times Put Into Light Opera, Alice Nielsen in the Title Role—"The Sky Pilot's" Beginning

BUFFALO, N. Y. (*Special*).—"Kitty Darlin'," as presented at the Teck Theater Sept. 10-15, is a new trump to David Belasco; it is pretty and romantic and Prince's music fits most delightfully, the stage settings are a series of beautiful pictures, and the opening performances indicate long life and prosperity. The individual hits were many. Miss Neilson got a wonderful reception, and Edwin Stevens as the Colonel was particularly clever. Sidonia Espero is fine, and no one could have been better picked for the part of Lady Bab. Miss Neilson's support is excellent and finished.

"Kitty Darlin'," which is arranged in three acts, holds pretty closely to the Belasco story of Mistress Kitty's adventures in Bath, the favorite watering place of English society in the days of George III. Kitty, lovely and clever, a widow fresh from Ireland, invades the place and captivates all the men at large, who of the occasion are mostly soldiers. A deposed belle sets about to accomplish Kitty's social extinction, and for a time makes it highly uncomfortable for the little Irish coquette. Kitty is indiscreet. She is found in her lover's quarters at five in the morning, whither she had gone to prevent a duel. Her deposed rivals make the most of the situation. Bath society cuts the charming Irish widow, and the officers of the Inniskilling Dragoons, Kitty's champions all, are for a time in doubt. But she triumphs in a quite convincing way over those who berate her and comes once more into her own. The tale is well told. The lines of it are unusually clever.

Another premiere performance occurred last Monday night at the Teck Theater, when "The Sky Pilot" opened a week's engagement. It is a dramatization of two of Ralph Connor's novels, "The Sky Pilot" and "Black Rock." Brandon Tynan will play the name part.

J. W. BANKER.

BOSTON

BOSTON (*Special*).—Boston had its first taste of Shakespeare this season when Robert Mantell opened a fortnight's engagement in "King Lear," Sept. 17. Mr. Mantell is to give also "Hamlet," "The Merchant of Venice," "Richelieu," "Louis XI," "Richard III," and "Macbeth." He has a large company and it is likely that he will do a good business because Boston has so many public and private schools whose pupils will be told that now is an opportunity to see classic plays which are not often given.

The Colonial was crowded to the doors last evening and probably will be for several weeks. "Ziegfeld Follies" was the attraction and Boston always patronizes the "Follies." This year the show is notable for the size of the company, which contains several first-class people, for the costumes and for the scenery.

William Fox is giving photoplays at the Majestic. First there was "Jack and the Beanstalk," then "The Honor System," and this week "The Spy." The Globe Stock company is acting "Arizona."

At the other houses: Plymouth, "Old Lady 31"; Tremont, "Turn to the Right"; Park Square, "Good Gracious, Annabelle"; Boston Opera House, "Everywoman"; Wilbur, "Oh, Boy"; Hollis, "Here Comes the Bride"; Copley, "The Man Who Stayed at Home."

The announcement of the soloists for the symphony concerts this season has come as a pleasant surprise, for many feared that the war would cause the number of soloists to be curtailed and that possibly the high standard always maintained by the orchestra might be changed. But in the list of soloists are such names as Fritz Kreisler, John McCormack, Melba, Frances Nash, Paderewski and Irma Seydel. There are many nationalities represented and the concerts will probably draw record-breaking audiences, for Boston likes music, especially when provided by its first citizen, Henry L. Higginson.

D. CLAPP.

SCRANTON

SCRANTON, PA. (*Special*).—Academy: The regular season of 1917-18 opened Labor Day with "Watch Your Step" for three performances to good business. "The Elopers," Sept. 4; "You're in Love," Sept. 5; "Katinka," under the direction of Arthur Hammerstein, Sept. 10-11, to excellent business. This company is the best seen here in many a day. All the principals were very good, especially Eva Lynn, Howard Langford, John Roberts, Paul S. Veron, Bernard Gorcey, and Kovac and Vincent. The chorus could sing, and the orchestra, under the direction of Frank Robb, assisted very materially in the success of the play. "Fair and Warmer," Sept. 13; "Mutt and Jeff Divorced," Sept. 14-15.

Poli: Two excellent bills week of Sept. 10, with Staley-Birbeck company in "The Musical Blacksmiths"; the Three Larneds, Elkin, Fay and Elkin, Leona Gurney, and Steppe and Cooper. The photoplay was "The Tanks at the Battle of Ancre." Capacity houses is the rule at this popular theater.

Majestic: "The Darlings of Paris," entire week of Sept. 10, to excellent business. Matt Kolb was the star and the special feature was "The Girl With the Diamond Mask."

Strand: Geraldine Farrar in "Joan, the Woman," Sept. 10-12; Mary Pickford in "Rebecca of Sunny-Brook Farm," Sept. 13-15. Business at this house is always excellent. Regent: Mary Anderson in "The Divorcee" and Carlyle Blackwell and June Elvidge in "The Marriage Market."

William Barry, the new manager of the Academy has, during his short stay by his genial disposition and courteous treatment of the patrons, already made a host of friends and bids fair to become one of the most popular managers here.

C. B. DENMAN.

CHICAGO, ILL.

CHICAGO (*Special*).—Mr. Ditrichstein rehearsed at the Grand for the first performance of Calderon's "The Judge of Zalamea," given in Milwaukee Thursday. Mr. Ditrichstein's company will contain A. G. Andrews, Gareth Hughes, Percy Ames, John Bedouin, William H. Powell, Walter Howe, Bertram Millar, William Riccitardi, Almiro Leone, Alexis Poliansov, Louis Mountley, Gustav Bowhan, Miss Madeline Delmar, Miss Betty Callish and Beatrice Worth. The engagement at the Grand will begin next Sunday.

One of the unique elements of "The Judge of Zalamea" is that the time, instead of the present, is 1875, and the place, instead of New York, is a little town in the Spanish province of Estramadura. Mr. Ditrichstein has based his version on the translation of Edward Fitzgerald.

"Good-Bye, Boys," the false teeth drama which is going away from here tonight, is under treatment by Jack Lait for the proprties which seems to be ailing its comedy. Indianapolis and surrounding cities are in its itinerary.

The Portmanteau performers draw near to the Playhouse with an enlarged repertory, including two new dramas by Lord Dunsany, "The Laughter of the Gods" and "Alexander." Mr. Tarkington's "Seventeen" will, of course, be the feature of the engagement.

The first performance of "The Man Who Came Back" at the Princess will be on Tuesday, Sept. 22, instead of Monday, Oct. 1, the date previously announced. The change is made because of other openings in the same week. Miss Mary Nash comes to Chicago to play the part she originated, and the actor of the title role will be Frank Thomas.

Bills of the week:

Garrick: "The 13th Chair."
Olympic: "Parlor, Bedroom and Bath."
Grand: "Capt. Kidd, Jr."
Illinois: "Pals First." Courtenay and Wise.
Powers': Otis Skinner in Booth Tarkington's "Mister Antonio."
La Salle—"Oh, Boy!"
Cort: "Upstairs and Down."
Imperial: "Which One Shall I Marry?"
Crown: "The Yellow Ticket."

ELMIRA

ELMIRA, N. Y. (*Special*).—Primrose Four, Orben and Dixie, Solomon, the man monkey; Crewell Fanton company, and the Three Singing Girls pleased capacity at the Majestic Sept. 10-15. Van Arden and Fellows, Kubelik, the Murrays, the Garden Four and Harold Lockwood in "Under Handicap," drew capacity to the Lyceum. Good pictures fared well at the Regent, Colonial, Amuse and Grand.

J. MAXWELL BEERS.

JERSEY CITY

JERSEY CITY (*Special*).—"Hello, New York," was the burlesque offering at the Majestic, Sept. 10-15, to S. R. O. at every performance. Lou Hascall is the principal comedian. The burlesquers are "pep" from start to finish. The female contingent is long in good looks, and the musical numbers are bright. Wilbur Dobbs, Jim Tenbrooke, Mark Thompson, Jack Nickols, Richard Simmons, Vera Banedale, Jean Irwin, Bertha Delmonte, and Bessie Baker. "The Million Dollar Dolls," Sept. 17-22.

At Keith's, Sept. 10-12, a smartly written tabloid comedy, "Their Creeds," was capitally acted by Maud Durand and company and scored to large attendance; Allan Clifford and Barry had an artistic musical act; "He's in the Jail House Now," by Davis and Stafford, was full of laughs; Keeve and Williams made good in "The Country Rube"; the Novellos were good as acrobats; "Who's Your Neighbor?" was the photoplay. Appearing Sept. 13-15: Maurice Freeman and company in "The Double Exposure," Gaits Brothers and Coyne, Harry Cooper and company, Bell and Mayo, Add Hoyt and his minstrels, and the photoplay, "Babbling Tongues."

Walter B. (Pat) Garyn, former manager of Keith's Theater here, now at Greenpoint, N. Y., in the same capacity, was a visitor here Sept. 8, where he has many friends.

A leading merchant here who controls two big department stores, entertained his employes at the Academy of Music Sept. 7, where they enjoyed a performance of Jay Packard's stock company in "The Woman Who Paid."

WALTER A. SMITH.

SOMERVILLE, MASS.

SOMERVILLE, MASS. (*Special*).—(Clyde E. McArdle, mgr.): That Somerville theatergoers like to laugh was evidenced Monday matinee, Sept. 10, and evening when two capacity audiences almost laughed themselves into hysterics over "A Pair of Queens." The play itself in spots is very funny. The lines are timely and up-to-the-minute, while the cast is particularly fitted to portray the different roles. Arthur Howard and Brandon as John Shelly and Peter Cranby provide most of the fun, while Adelyn Bushnell as Polly Webb gets much out of a thankless role. Miss Bushnell appeared in the part on tour for several months, so, needless to say, patrons were treated to a remarkable portrayal. Lillian Neiderauer, John Dugan, Grace Fox, Ruth Fielding, Richard Barry, Harry McCabe, and Harry Von Weiser all contributed their share toward making "A Pair of Queens" the first laughing hit of the season. Elsie Ferguson's success, "Shirley Kaye," current week.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—Henry W. Savage's production of "Have a Heart," at Harmanus Bleecker Hall, Sept. 6-8, scored a big success, and drew the largest audiences of the season. The numerous pleasing musical numbers won instant favor. A. H. Wood's success "Cheating Cheaters," with an excellent cast made a distinct hit with large audiences, Sept. 10, 11. The Comstock-Elliott Company presented the bright musical comedy, "Oh, Boy!" Sept. 12-15. It proved a most worthy offering and delighted full houses. The cast of principals was headed by Gertrude Walzel, Elizabeth Hines, Leona Thompson, Evelyn Dorn, Charles Knowlton and Edward Forbes.

At the Empire, "The Liberty Girls," with Jack Conway appeared in the two act musical burlesque, "Reilly and the Seminary Girls," which afforded the large company opportunities to appear to good advantage.

The patrons of vaudeville filled Proctor's Grand week Sept. 10-15. An entertaining program was presented.

The Pine Hills Theater, formerly the Madison, located in the fashionable residential section of the West End, opened under the new management of George F. Wright this week. The film features were Marguerite Clark and Mary Pickford.

"The Barrier" drew big audiences for the week at the Clinton Square; the Leland had Mme. Olga Petrova in "The Undying Flame," and William S. Hart and Vivian Martin were at Proctor's Annex.

GEO. W. HERRICK.

DENVER

DENVER, COL. (*Special*).—The Broadway's season began Sept. 1 with "The Knife," Norman Hackett and May Buckley playing the leads. Miss Buckley, remembered especially for her stock engagements at Elitch's Gardens, is a prime favorite. Al Jolson in "Robinson Crusoe, Jr.," drew his usual good houses, Sept. 9-15. "Watch Your Step" follows.

The Orpheum show of week Sept. 4 was headed by "Bubeville," with Harry B. Watson and Jere Delaney. Kathleen Clifford and Elsa Ruegger were the principal attraction Sept. 11-17. The Empress featured Agnes Lowe, the Estes Park Modern Eve, for a second week, Sept. 2-8. At Loew's "Trip to Honolulu" headed a ten-act bill Sept. 9.

The Ogden Theater, latest of the larger neighborhood houses, opened Sept. 6 with "Wild and Woolly." It is under the same management as the Thompson.

The Plaza, under the direction of Charles Le Roy, presented several of the Lakeside Company in "The Passing Parade," Sept. 8-14. "This Way Out" follows.

FREDERICK D. ANDERSON.

MACON, GA.

MACON, GA. (*Special*).—Grand: Keith vaudeville, Sept. 10-12, Vando Meer, Holmes and Wells, Burlington Four, Hendrix and Bells Isle, Warren and Templeton; 13-15, Schwarm Brothers and company, four other acts to be added. Bills will be changed twice a week and big time acts playing the largest Southern cities will be used.

Capitol: "Soldiers of Chance," "Blood Will Tell," 10; "Charity Castle," 11; "They're Off," "His Hidden Talent," 12; "The Lifted Veil," "The Wandering Boy and the Wandering Parents," 13; "Wooden Shoes," 14-15.

Princess: "The Fatal Ring" Serial, "The Furnished Room," "A Brass Monkey," 10; "Open Places," "A Brass Monkey," 11; "Every Girl's Dream," 12; "The Further Adventures of the Stingaree," "The Gray Ghost" Serial, "Slips and Slackers," 13; "A Stormy Knight," "A Love Case," 14; "The Midnight Man," 15.

Palace: "Coming Through," Sept. 10-12; "Down to Earth," 13-15.

Macon: Musical comedies opened Sept. 17.

ANDREW OLIVER.

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WILLIMANTIC

WILLIMANTIC, CONN. (*Special*). — Loomer: Charley Chaplin in "The Cure" tested capacity. "Love or Justice." "Girl Glory," "Girl at Home," "Heart's Desire," and special vaudeville feature, Charles F. Atkinson in "A Man Without a Country." Gem: "The Masque of Life" and Edwin Ardin in "The Iron Heart," exceptional pictures, highly appreciated. Scenic: "Twixt Death and Dawn" and "Golden Bullet" were part of good bill. Future booking for Opera House: "You're in Love," Sept. 28. C. C. PALMER.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—The attendance at the Nebraska State Fair, Sept. 2-7, broke all records, over 200,000 people passing through the turnstiles. The Hagenback and Wallace shows presented as a free attraction between heats of races in the afternoon and as a circus in the evening, was the big attraction on the grounds, both the afternoon and evening performances being given in the open air, as the big top was not put up during the engagement.

Every house in town played to capacity houses Fair week. The Oliver presented "In Old Kentucky"; the Orpheum, a five-act Western vaudeville program and pictures, Sept. 3-5, with the regular seven-act Orpheum bill headed by Julia Arthur, Hugh Herbert, and Harry Carroll; the Lyric, Sept. 6-8, two-act Western vaudeville program with pictures, changing Monday and Thursday; the Magnet, with Paramount pictures; the Auditorium, featuring Mary Pickford in "The Little American"; the Strand, the Palace, Wonderland, with pictures, and last but not least the Rialto, which opened Labor Day under a new name after having been changed both inside and out both in name and appearance and with the addition of a $7,000 pipe organ.

The opening date for the New Colonial Theater has not been set, but work is progressing rapidly and everything will be in readiness in the near future. The Oliver had its formal opening Sept. 17, when Al. Jolson returned in "Robinson Crusoe, Jr."

Capital Beach has enjoyed the greatest season in its history, and the management has decided to put off the closing date as long as the weather remains favorable. "Rubeville," with Harry B. Watson and Jere Delaney, and Billie Burke's "Motor Boating," with Tom McRae, Hazel Clarke, Ada Brown, and James Carney, are billed as headliners at the Orpheum Sept. 13-15.

V. E. FRIEND.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—Home Theater: The Grandi Stock company, commencing Sept. 17 for an indefinite stay, featuring Bob Grandi and Elizabeth Morrill. Also the famous Calkins Orchestra. De Luxe (Motion Pictures): Alice Joyce and Harry Morey in "Womanhood, the Glory of the Nation," Sept. 10, 11, 12. Riverside Park: Jack Amick's Musical Comedy company, week Sept. 15.

Kansas State Fair with the Con Kennedy Carnival Company, Sept. 15-22.

C. W. OSWALD.

REPORTS FROM MIRROR CORRESPONDENTS

FALL RIVER

FALL RIVER, MASS. (*Special*).—Academy: Selwyn and company presented "Fair and Warmer," Sept. 10, matinee and night; play and company scored a great success. Company included Henry Stockbridge, Grace Benham, Lillian Foster, Bessie Brown, and Jack Hayden.

Bijou (bill Sept. 10-15): The College Quintet, Cooper and Cox, Mabel Paige and company in "The Lesson," Jewett and Pendleton, Maxime and Vincent, Slim Summerbell in "The Dog Catcher's Love," Pathe News, Ann Pennington in "The Little Boy Scout," Pearl White in "The Fatal Ring," "His First Blowout," Bessie Barriscale in "Plain Jane," Olga Petrova in "The Law of the Land," Jack Haigh, Murray Harris and "The Phun Phiends," Will and Kemp, Jim Reynolds, Craig and Cody, and Milloy Keough and company in the one-act dramatic offering, "A Midnight Appeal," pleased the usual S. R. O. attendance.

Plaza: William Duncan and Carol Holloway in "The Fighting Trail," Valeska Suratt in the William Fox production, "Wife No. Two," "The Venturer," O. Henry story, and the final episode of "The Neglected Wife"; large attendance.

Academy: Comedy Films, Pathe News, Academy Symphony Orchestra, "Mother o' Mine," a splendid offering, and the gripping war photoplay, "Treason," pleased large attendance Sept. 11-12.

American, Globe and Lyric drawing well with well-selected photo-dramas.

The Empire, under construction, will be opened late in the Fall under the management of Manager Spitz of Providence, R. I., presenting vaudeville and pictures.

The Strand, a new $45,000 photoplay theater, will open in December under the management of the owner, Nathan Yamins.

Mr. and Mrs. Robert Ames (Frances Goodrich) are at their Summer bungalow, Little Compton, Rhode Island. Managers N. Fred Mason and George F. Hill left Sept. 1 with their road attractions. There is no manager more popular than L. M. Boas of the Academy and Bijou. Mr. and Mrs. Lester Lonergan (Amy Ricard) were in town Sept. 10 en route from Sebago Lake, Maine, to New York by automobile. Mr. Lonergan will begin rehearsing "The Torches," the first American production having been given in New Bedford last Spring. W. F. GEE.

PITTSBURGH

PITTSBURGH (*Special*).—"Experience" drew good audiences at the Alvin g week of Sept. 10. William Ingersoll, a great favorite in Pittsburgh, was again seen in the title role. Among others in the cast were Ernest Glendenning, Claudia Wheeler, Margaret Williams, Marie Horne and Harry J. Lane. "The Winter Garden's Show of Wonders" followed.

"The Garden of Allah" was in its second week at the Duquesne, Sept. 10-15, and pleased good audiences. Josephine Victor in a new play will be an early attraction at this house.

It would have been a difficult problem to pick the headliner of the bill of vaudeville at the Davis, Sept. 10-15, as the entire bill was deserving of merit. On the bill were Mme. Doree's Celebrities, Law Dockstader, Dooley and Sales, Henry Berensford and company, in a sketch termed "Mind Your Own Business," Edith Clifford and others. "Four Husbands" is the headliner, Sept. 17-22.

The Lyceum has "Little Girl in a Big City" for the offering, Sept. 10-15. "The Heart of Wetona," Sept. 17-22.

The Nixon opened the season week of Sept. 10 with "Dew Drop Inn" as the offering. Percival Knight was the chief funmaker, with Bliss Milford a close second. The music was good, but not of the lingering type. The piece was well mounted, the other principals in the cast being Winona Winter, Florence Morrison, Arthur Aylsworth and Roydon Keith. Margaret Illington in a new comedy, "Billeted," week of Sept. 17.

"The Sightseers" was the attraction at the Gayety, "The Girl in the Bottle" at the Victoria, and the Academy had "In Chinatown" and "The Matrimonial Bureau."

The Schenley, located in Oakland, will reopen Sept. 24. The Aborn Comic Opera Company will present several comic operas, the initial production being "The Firefly," week of Sept. 24.

The Pitt, the home of high class cinema, will open the fall and winter season in the near future. D. J. FACKINER.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—Wieting: "Experience" played to record breaking houses three days, Sept. 3-5. Max Figman played in "Nothing but the Truth" to fair houses, Sept. 6-8.

Week of Sept. 10, "Mother Carey's Chickens" played to fine houses. Edith Taglieferro and Edith Barker gave charming impersonations in their roles. It is one of the best plays that Syracuse has seen in a long time.

The October bookings at this theater present a very strong front, and, as Syracuse is decidedly a musical comedy city, large audiences will be the run. Some of the more widely known of these are "Katinka," "Very Good Eddie," "Her Soldier Boy," "Furs and Frills," Jack Norworth in "Odds and Ends 1917," Alice Nielson in "Katy Darling," Grace George in "Eve's Daughter," and the San Carlo Opera Company.

Empire: Otis Skinner appeared again in "Mr. Antonio" on Sept. 7-8, and, as usual, to capacity houses.

Week Sept. 10 "Have a Heart" played to packed houses every night, although the cast could be improved in places. Grace Hoey suits very well as the dashing movie queen adventuress. Cecelia Wright pleases in the love scene and her singing is very acceptable. The hit of the whole show, however is Joseph Keno as "Henry," the elevator boy, who gives an excellence performance throughout. The chorus is very good and the scenery is attractive. Week Sept. 17, "The Girl Who Smiles."

Like the Wieting, the Empire also has many excellent bookings for the winter season. In the early part of October comes "The Red Clock" for a series of performances, and the Boston Symphony Orchestra will again visit Syracuse. FREDERICK F. NORTON.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—The Harvard prize play, "Believe Me, Xantippe," with Richard Buhler as the star, occupied the stage at Macauley's the entire week, Sept. 10. Attendance large and appreciation of the play and players most marked. Underlined at Macauley's, David Warfield in "The Music Master."

"The Katzenjammer Kids" proved a strong attraction at the Gayety, week ending Sept. 15. Next attraction, Sept. 16, "Her Unborn Child."

The concluding week of the reduced price Summer vaudeville at Keith's does not show diminished attendance. Appearing there current week are six big specialties, including Emma Francis and Harold Kennedy and Master Gabriel.

All of the moving picture houses have enjoyed large patronage. Special mention is deserved of Bessie Love in "Wee Lady Betty," at the Alamo; Virginia Pearson in "When False Tongues Speak," at the Strand; Wallace Reid in "The Hostage," at the Majestic, and "One Law for Both" at the Mary Anderson, with a star cast.

The future of the Buckingham Theater is still in doubt, and there is continued uncertainty whether there will be a season of burlesque there in 1917-18.

The new management of the Gayety, headed by W. Wolfolk, of Chicago, is already high in the favor of the Louisville public. All promises made are being kept, the house is in fine condition, is managed in an up-to-date manner and the announcement of the season's booking shows the best of the offering in the popular-priced circuit.

Carl Rettick will continue in managerial charge at Keith's vaudeville theater, which is one of the most popular places in an amusement way in this city.

A particular interest attaches to the appearance at Macauley's of Richard Buhler, from the fact that he is the husband of a Louisville girl, who, as Louise Orendorf, a daughter of a successful physician, was one of the popular beauties of this city before her marriage.

Probably no more popular appointment as manager of a Louisville playhouse has been made in years than that of Harry Martin as director of the Macauley destinies for the season 1917-18.

CHARLES D. CLARKE.

CINCINNATI

CINCINNATI (*Special*).—The Lyric opened its season with a real entertainment, William Collier in "Nothing But the Truth," week Sept. 9-15. It may be truthfully stated that few farce comedies cause Cincinnatians to sit up and take notice, but here is one that really did. It is not saying too much to assert that there was a laugh a minute. The star was at his best and was supported by a cast of capable players including Rapley Holmes, Charles Walton, Betty Wales, Lillian Lawrence and others, who filled their respective roles more than acceptably.

"The Birth of a Nation" returned to the Grand for a week's run Sept. 9, and seems to have lost none of its drawing power.

The Zoo continued its Summer attractions just one week too long. After a season of increased patronage the orchestra concerts concluded Sept. 9 with big crowds afternoon and evening. During the week Sept. 10-15 travel pictures with lecturer and the popular ice skating exhibitions at the Woodland Theater prevailed in the evening but failed to attract crowds for the single admission charged, on account of the cold snap which set in Monday night. Burlesque at the Olympic has started a season which promises the same activity which prevailed last year.

"Experience" returned to the Lyric Sept. 16. Last year the play held the boards successfully for two weeks at the beginning of the season.

Difficulties between the Theater Managers' Association and the Musicians' Union will probably be settled before the end of the current week. At present music is being furnished in all the houses on a temporary arrangement.

WILLIAM SMITH GOLDENBURG.

PHILADELPHIA

PHILADELPHIA (*Special*).—Although a week old, "The Riviera Girl," the new Klaw and Erlanger operetta, has made such a hit it is still the talk of the town. Starting the Forrest on its gay theatrical way, it is the consensus of opinion among the local writers that the most recent addition to the long line of musical comedy successes is the peer of them all, including "The Pink Lady." The music by Kalman is even better than in "Miss Springtime," the book and lyrics by Wakehouse and Bolton are usual—not overly clever nor terribly stupid. The urban scenery is decidedly unusual, tremendous in extent, brilliant in coloring, with very clever lighting effects. The cast is splendid, and Wilda Bennet as the prima donna has made such a hit that her permanency as a star is assured. A freshness of voice and a natural naiveness of manner are two of Miss Bennet's charms that add to the pleasantness of the show. Unquestionably "The Riviera Girl" will have a long, successful run when it finally reaches Broadway.

At the Broad, "Our Betters" opened the season and was well received. The cast is excellent, including Rose Togleban and Chrystal Herne in the leading roles.

"The Thirteenth Chair" continues to give thrills at the Adelphi and the houses have been big every night.

The screen end of the theatrical business has been very good this week. First of all, "Polly of the Circus," the first Goldwyn picture, was shown at the Stanley, where the crowds were tremendous all week.

J. SALIS COHEN, JR.

OTTAWA

OTTAWA, ONT. (*Special*).—Russell: Week Sept. 10-15, "A Daughter of the Gods," with Annette Kellermann, to very large audiences, matinee and night. Dominion: Sept. 10-12, Danny Simmond scored the greatest kind of hit; others who also pleased were Charles Deland and company, Guy Bartlett Trio, Bert and Vera Morrissey, John Stone and Art Impressions, to the usual capacity business. The Family: Week Sept. 10-15, vaudeville and pictures to very big business.

J. H. DUBB.

REPORTS FROM MIRROR CORRESPONDENTS

INDIANAPOLIS

INDIANAPOLIS (*Special*).—After two weeks of darkness following a highly successful thirteen weeks' engagement of the Stuart Walker Company that began after the close of the regular season in the spring, the Shubert Murat ushered in their season of 1917-18 with the Winter Garden production, "The Show of Wonders," Sept. 3-6, with Willie and Eugene Howard and Marilyn Miller, the big and most popular drawing cards, George Monroe, Eugene O'Rourke, and many others. The attraction has the distinction of holding the record not only for attendance but for receipts for the ten performances given during State Fair week. Up to now, this record was held by "Maid in America," which played Fair week two years ago. "Experience," seen here last September, which followed Sept. 10-15 with an entirely new cast, recalls the sudden and untimely death in Cincinnati, ten days after the engagement here, of Wright Huntington, who played the title role, an actor of wide experience and ability, who gained great popularity here as a stock actor and director some seasons ago at the Murat and later during a stock season at English's. "Irish and Proud," week Sept. 17.

Manager Ad F. Miller of English's, his family and brother, Clarence Miller, treasurer of English's, arrived Sept. 9 from their summer vacation spent at Mr. Miller's farm, near Columbus, Ohio, and announced Oct. 1 as the opening date of his theater, but not the attraction. Summer vaudeville under Barton and Olson followed the close of the regular season in the spring, which in turn was followed by Boyle Woolfolk's Company in tabloid musical comedy for the month of September.

Keith's, which has done good business throughout the summer with popular price vaudeville, opened their big time season Sept. 17.

The Park opened the last week in August with "Uncle Tom's Cabin," followed by "The Katzenjammer Kids" and "The Girl Without a Chance" the current week. "The Little Girl God Forgot," week Sept. 17.

Stuart Walker and Company, including Gregory Kelly and others, who were responsible for the premiere here of "Seventeen," the play made from Booth Tarkington's story of the same name, which had a two weeks' run during his summer stock season here, returned last week and have been busy with ten days of rehearsal, prior to their opening in "Seventeen" at the Hartman, Columbus, Ohio, Sept. 17, under the direction of Ona B. Talbot. After a two weeks' tour in Indiana and Ohio, Mr. Walker and his company open a ten weeks' season at the Playhouse, in Chicago, Oct. 1.

PEARL KIRKWOOD.

GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH. (*Special*).—The 1917-1918 theatrical season opened rather auspiciously at all the local playhouses. On Aug. 30-31, Powers Theater ushered in the new season with a premiere performance of "Good Bye Boys," a musical farce adapted from the popular vaudeville playlet "Billy's Tombstones." The play was introduced by a very capable company, headed by Miss Natalie Alt and Edgar Atchison Ely. Business fair.

Sept. 1-2, "Potash and Perlmutter in Society" played to good houses, followed by a four days' return engagement of "Twin Beds," featuring Lois Bolton. On Sept. 7-8, we had with us that irresistible comedy, "Captain Kidd, Jr.," by Rida Johnson Young.

Frederick V. Bowers came Sept. 14-15 with "His Bridal Night," another musical play which was originally straight comedy last season. Other coming attractions are "Very Good Eddie," "The Bird of Paradise," "Turn to the Right," "Pals First," "Miss Springtime," and Mme. Sarah Bernhardt.

Keith's Theater, formerly called the Empress, inaugurated its regular season, which promises to be a most brilliant one, with an exceptionally fine vaudeville program.

An extraordinary feature has been added, prior to the regular program, in the form of a concert, given by the Keith's Orchestra on the mezzanine floor. This should prove very popular with local theatergoers, and unreserved praise is due to Manager Moler for introducing this pleasing novelty.

Week of Sept. 10 opens with a seven-act bill headlined by "Dream Fantasies," a spectacular dance program, with J. Cleveland Bonner as star, assisted by an able cast. Pat Rooney and Marion Bent are also featured.

The Majestic Gardens, the leading motion picture house, continues to prove its immense popularity by presenting the very best in photoplaydom. Paramount Photoplays at the Strand and Idlehour, to capacity business. Vaudeville and film features draw well at the Orpheum.

F. L. C.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Jane Cowl, in "Lilac Times," received a great ovation from her fellow Brooklynites at the Montauk, week of Sept. 10, being warmly applauded throughout the entire play. She was ably supported by her original company, including Orme Caldara and Henry Stephenson in the principal roles. Capacity houses marked each performance.

George White and Emma Haig headed the Orpheum bill, week of Sept. 10, in an elaborate dance offering. Amelia Stone and Armand Kaliz were seen in a one-act romance. "Mam'selle Caprice," and scored heavily. Others were Rae Eleanor Ball, violinist; Lee Kohlmar and a clever company in a sketch "Two Sweethearts"; Sylvia Loyal and her pigeons; Alexander O'Neil and Sexton; Al and Fannie Stedman in "Pianocapers"; Bert Fitzgibbon, the daffodil lad, and the Breen Family.

A splendid offering constituted the Bushwick's programme, week Sept. 10. Gullbert and Friedlander, in their own songs, and Countess de Leonardi's Futuristic Revue were the headliners, the latter with a company of ten artists. Others to appear were Lydia Barry, Dickinson and Deacon, Mr. and Mrs. Gordon Wilde, famous English shadowgraphists; Lawton, the juggler; George and Lily Garden, xylophonists, and Gen. Pisano and Company, marksmanship. Business excellent.

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—"Little Miss Innocence," at the Shubert, week Sept. 10. Chas. Gramlich and Blanche Wilcox are in the leads. The play is enjoying a very good run.

The Alhambra was closed for one week for alterations and annual renovation. Now playing Marguerite Clarke in "The Amazons." The house is beautifully decorated and was well attended throughout the week. Mr. George Fischer still remains the manager.

Nan Halperin is the leading character at the Majestic. Wilbur Mack and Nella Walker are seen in "A Pair of Tickets." Senor Westony entertains in a musical way of much merit. "A Country Store" is an act of much interest. The musical tabloid is entitled "The Searge-nauteene. Wm. Ferry offers the "Frog." Several other acts of decided value and merit complete the generous program. This is State Fair week here, and the Majestic is thronged at every performance. Business could not be better.

"Very Good Eddie" is on the boards at the Davidson, and it is very good indeed, as evidenced by the capacity houses.

The Merrill Theater is prospering under the management of Mr. Bostick. It now homes a steadily increasing patronage. The novel advertising methods and original managerial ideas have brought this house into just popularity.

"The Bridal Belles" is the offering of the Empress stock burlesque this week. A new wardrobe and scenery add much to the interest of the play. Babe LaBelle, Chubby Drisdale and Tom Dayton are leading.

At the Strand, Alice Joyce and Harry Morey are seen in "Within the Law." Wm. Gross will manage the Strand again this season. Business is good.

The Hong Kong mysteries headline the Miller program with a series of feats in magic. Senator Francis Murphy brings the audience to roars of laughter with his original wit. He is well known here from his frequent appearances. Mabel Ellsey and Company in a comedy sketch called "Maria." Ben and Hazel Mann offer some wit and songs. "Working for the City" is the sketch presented by Rogers and Broekney. Hickey and Cooper and several other acts of value complete the bill.

The Orpheum is dark, as is the Crystal. This is the first time the Crystal has been closed since its origin. It was the first vaudeville house in Milwaukee and up to this season the only house to remain open all Summer.

Joe Rose, Bert Wiggins, Geo. Brennan, Virginia Wilson and Belle Austin are leading at the Gayety. Capacity houses witness the play. The boys from the Great Lake Naval Training School gave a concert and vaudeville performance at the Pabst for three days.

JOSEPH A. KISS.

TORONTO

TORONTO, CAN. (*Special*).—"You're in Love" was a decided success on its first appearance here, at the Royal Alexandria, week Sept. 10. Marie Flynn (Toronto girl) is good as Georgiana and her singing is splendid. May Thompson is a graceful dancer, and Mrs. Crane scores as the comedy widow. Carl McCullough, also Lloyd and Wells, prove sprightly dancers, and Madge North (who is not programmed in any character) has the finest singing voice in the company, making the biggest success of the evening in her number, opening of the second act. Coming after a long season of stock and repeat plays, "You're in Love" is welcome indeed. Big business.

The Grand returned to its former policy as a popular priced theater, and a better attraction than "Pretty Baby" could hardly have been chosen. Jean Tynes and Jim Hodges, both new here, pleased immensely, and the costumes and scenery new and pleasing. Good attendance.

Blossom Seeley and her four clever partners have a distinct combination of original and entertaining qualities in their act and score well at Shea's. Olive Briscoe, with new and clever songs and patter, is well received. Birdie and Arthur Conrad, a versatile pair, and Al Lydell and Bob Higgins are also well liked. Big business.

The bill of fare at Loew's is decidedly good. Local people are in the limelight.

"Shrapnel Dodgers" (returned boys from France), with their musical stunts on violins made from biscuit tins, are deservedly well received. Miller and Company, Lee and Bennett, and Morris Golden, also the film of "Almighty Dollar," with Frances Nelson, are entertaining. Large attendance.

Hippodrome: Goldel and Manley and Marie Sparrow are the best numbers of a fairly good bill. Good attendance.

"Polly of the Circus," with Mae Marsh, is a very attractive screen drama, at the Regent, very wholesome with its frequent flashes of humor, and is drawing large audiences daily.

Strand: Douglas Fairbanks in "American Aristocracy" scores with its thrilling adventures, and a triangle comedy, "Home of Scandal," and "A Departmental Case," featuring Chas. Kent, together with Mutual Weekly, constitute a good bill. Good attendance.

"Intolerance" continues a third week to large attendance daily, at Massey Hall.

GEO. M. DANTREE.

HAVERHILL

HAVERHILL, MASS. (*Special*).—The Strand Theater opens its Winter season with one of the best programs of motion pictures shown here, showing "On Trial," Dustin Farnum in "The Spy," Theda Bara in "Camille," to be followed by "Civilization," "God's Man," William Farnum in "When a Man Sees Red," "Fatty" Arbuckle in "His Wedding Night," and Ruth Roland in "The Neglected Wife."

The Orpheum opened with Douglas Fairbanks in "In Again, Out Again," playing four days to crowded houses, followed by Pauline Fredericks in "The Love that Lives" and Billie Burke in "Mysterious Miss Terry," and Sessue Hayakawa in "Hashimura Togo." Week Sept. 17-22, Olga Petrova in "The Law of the Land" Vivian Martin in "Little Miss Optimist." Week Sept. 24-29 Mary Pickford in "Rebecca of Sunnybrook Farm."

C. T. ISSERTELL.

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PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Keith's Sept. 10-15: Having had twenty weeks of stock company entertainments, Keith's has changed to vaudeville. The show as a whole can easily be classed as one of the very strongest opening attractions ever staged here. The headline number on the bill is "The Lincoln Highwayman," featuring Paul Dickey, George Abbott and Inez Plummer. The Five Metrettis are seen in wonderful acrobatic stunts.

The Modern Theater, under the management of Mr. Stanton, is showing, week Sept. 10-15, an elaborate screen production. Empire Theater, "The Toll of Sin," featuring Harold Vosburg; "War and the Women," "Bob the Fixer," and a comedy, "Shells and Shivers," are being shown.

Spiegel Revue Company, playing at the Colonial Theater, Sept. 10-15, gave an open air concert in Exchange Place, Providence, Sept. 12, at noon time, for the benefit of Our Boys in France Tobacco Fund. The performance was given on a large theatrical scenery truck. Midgie Miller sang.

Colonial: "The Spiegel Revue," an excellent burlesque show, with Midgie Miller as the leading woman. Miss Miller is supported by Emma Cook and Mae Clinton, while two chorus girls, Julia Brown and Dinkie Dare, help with musical selections.

Emery's Majestic: Maurice Samuel and players present a playlet entitled "A Day at Ellis Island." Other features were well done.

Fay's: Almont, Dumont and Ed Coe, a clever trio of instrumentalists, vocalists and comedians, are the headliners for this week. The Quaker Four, a quartet of pretty girls, present several songs and are followed by Martin Law and company in a playlet, "The Wager," in which Mr. Law impersonates six different characters.

ELMER C. SMITH.

EAU CLAIRE

EAU CLAIRE, WIS. (*Special*).—Grand Opera House (B. J. Bostwick, manager): During the closed Summer season this house has undergone many extensive changes and improvements. It was opened on Sunday evening, Sept. 9, by one of the welcome annual visitors to this city—Flake O'Hara, in his new play, "The Man from Wicklow." The house was entirely sold out and many were turned away.

W. J. BAGLEY.

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WILLIMANTIC

WILLIMANTIC, CONN. (*Special*). — Loomer: Charley Chaplin in "The Cure" tested capacity. "Love or Justice." "Girl Glory." "Girl of Hope." "Heart's Desire," and special vaudeville feature, Charles F. Atkinson in "A Man Without a Country." Gem: "The Masque of Life" and Edwin Ardin in "The Iron Heart," exceptional pictures, highly appreciated. Scenic: "Twixt Death and Dawn" and "Golden Bullet" were part of good bill. Future booking for Opera House: "You're in Love," Sept. 28. C. C. PALMER.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—The attendance at the Nebraska State Fair, Sept. 2-7, broke all records, over 200,000 people passing through the turnstiles. The Hagenback and Wallace shows presented as a free attraction between heats of races in the afternoon and as a circus in the evening, was the big attraction on the grounds, both the afternoon and evening performances being given in the open air, as the big top was not put up during the engagement.

Every house in town played to capacity houses Fair week. The Oliver presented "In Old Kentucky"; the Orpheum, a five-act Western vaudeville program and pictures, Sept. 3-5, with the regular seven-act Orpheum bill headed by Julia Arthur, Hugh Herbert, and Harry Carroll; the Lyric, Sept. 6-8, two-act Western vaudeville program with pictures, changing Monday and Thursday; the Magnet, with Paramount pictures; the Auditorium, featuring Mary Pickford in "The Little American"; the Strand, the Palace, Wonderland, with pictures, and last but not least the Rialto, which opened Labor Day under a new name after having been changed both inside and out both in name and appearance and with the addition of a $7,000 pipe organ.

The opening date for the New Colonial Theater has not been set, but work is progressing rapidly and everything will be in readiness in the near future. The Oliver had its formal opening Sept. 17, when Al. Jolson returned in "Robinson Crusoe, Jr."

Capital Beach has enjoyed the greatest season in its history, and the management has decided to put off the closing date as long as the weather remains favorable. "Rubeville," with Harry B. Watson and Jere Delaney, and Billie Burke's "Motor Boating," with Tom McRae, Hazel Clarke, Ada Brown, and James Carney, are billed as headliners at the Orpheum Sept. 13-15.

V. E. FRIEND.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—Home Theater: The Grandi Stock company, commencing Sept. 17 for an indefinite stay, featuring Bob Grandi and Elizabeth Morrill. Also the famous Calkins Orchestra. De Luxe (Motion Pictures): Alice Joyce and Harry Morey in "Womanhood, the Glory of the Nation," Sept. 10, 11, 12. Riverside Park: Jack Amick's Musical Comedy company, week Sept. 15.

Kansas State Fair with the Con Kennedy Carnival Company, Sept. 15-22.

C. W. OSWALD.

REPORTS FROM MIRROR CORRESPONDENTS

FALL RIVER

FALL RIVER, MASS. (*Special*).—Academy: Selwyn and company presented "Fair and Warmer," Sept. 10, matinee and night; play and company scored a great success. Company included Henry Stockbridge, Grace Benham, Lillian Foster, Bessie Brown, and Jack Hayden.

Bijou (bill Sept. 10-15): The College Quintet, Cooper and Cox, Mabel Paige and company in "The Lesson," Jewett and Pendleton, Maxime and Vincent, Slim Summerbell in "The Dog Catcher's Love," Pathe News, Ann Pennington in "The Little Boy Scout," Pearl White in "The Fatal Ring," "His First Blowout," Bessie Barriscale in "Plain Jane," Olga Petrova in "The Law of the Land," Jack Halan, Murray Harris and "The Phun Phiends," Will and Kemp, Jim Reynolds, Craig and Cody, and Milloy Keough and company in the one-act dramatic offering, "A Midnight Appeal," pleased the usual S. R. O. attendance.

Plaza: William Duncan and Carol Holloway in "The Fighting Trail," Valeska Suratt in the William Fox production, "Wife No. Two," "The Venturer," O. Henry story, and the final episode of "The Neglected Wife"; large attendance.

Academy: Comedy Films, Pathe News, Academy Symphony Orchestra, "Mother o' Mine," a splendid offering, and the gripping war photoplay, "Treason," pleased large attendance Sept. 11-12.

American, Globe and Lyric drawing well with well-selected photo-dramas.

The Empire, under construction, will be opened late in the Fall under the management of Manager Spitz of Providence, R. I., presenting vaudeville and pictures.

The Strand, a new $45,000 photoplay theater, will open in December under the management of the owner, Nathan Yamins.

Mr. and Mrs. Robert Ames (Frances Goodrich) are at their Summer bungalow, Little Compton, Rhode Island. Managers N. Fred Mason and George F. Hill left Sept. 1 with their road attractions. There is no manager more popular than L. M. Bean of the Academy and Bijou. Mr. and Mrs. Lester Lonergan (Amy Ricard) were in town Sept. 10 en route from Sebago Lake, Maine, to New York by automobile. Mr. Lonergan will begin rehearsing "The Torches," the first American production having been given in New Bedford last Spring.

W. F. GEE.

PITTSBURGH

PITTSBURGH (*Special*).—"Experience" drew good audiences at the Alving week of Sept. 10. William Ingersoll, a great favorite in Pittsburgh, was again seen in the title role. Among others in the cast were Ernest Glendenning, Claudia Wheeler, Margaret Williams, Marie Horne and Harry J. Lane. "The Winter Garden's Show of Wonders" followed.

"The Garden of Allah" was in its second week at the Duquesne, Sept. 10-15, and pleased good audiences. Josephine Victor in a new play will be an early attraction at this house.

It would have been a difficult problem to pick the headliner of the bill of vaudeville at the Davis, Sept. 10-15, as the entire bill was deserving of merit. On the bill were Mme. Doree's Celebrities, Law Dockstader, Dooley and Sales, Henry Bergsford and company, in a sketch termed "Mind Your Own Business," Edith Clifford and others. "Four Husbands" is the headliner, Sept. 17-22.

The Lyceum has "Little Girl in a Big City" for the offering, Sept. 10-15. "The Heart of Wetona," Sept. 17-22.

The Nixon opened the season week of Sept. 10 with "Dew Drop Inn" as the offering. Percival Knight was the chief funmaker, with Bliss Milford a close second. The music was good, but not of the lingering type. The piece was well mounted, the other principals in the cast being Winona Winter, Florence Morrison, Arthur Aylsworth and Royden Keith. Margaret Illington in a new comedy, "Billeted," week of Sept. 17.

"The Sightseers" was the attraction at the Gayety. "The Girl in the Bottle" at the Victoria, and the Academy had "In Chinatown" and "The Matrimonial Bureau."

The Schenley, located in Oakland, will reopen Sept. 24. The Aborn Comic Opera Company will present several comic operas, the initial production being "The Firefly," week of Sept. 24.

The Pitt, the home of high class cinema, will open the fall and winter season in the near future.

D. J. PACKINER.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—Wieting: "Experience" played to record breaking houses three days, Sept. 3-5. Max Figman played in "Nothing but the Truth" to fair houses, Sept. 6-8.

Week of Sept. 10, "Mother Carey's Chickens" played to fine houses. Edith Taglieferro and Edith Barker gave charming impersonations in their roles. It is one of the best plays that Syracuse has seen in a long time.

The October bookings at this theater present a very strong front, and, as Syracuse is decidedly a musical comedy city, large audiences will be the run. Some of the more widely known of these are "Katinka," "Very Good Eddie," "Her Soldier Boy," "Furs and Frills," Jack Norworth in "Odds and Ends 1917," Alice Nielson in "Katy Darling," Grace George in "Eve's Daughter," and the San Carlo Opera Company.

Empire: Otis Skinner appeared again in "Mr. Antonio" on Sept. 7-8, and, as usual, to capacity houses.

Week Sept. 10 "Have a Heart" played to packed houses every night, although the cast could be improved in places. Grace Hoey suits very well as the dashing movie queen adventuress. Cecelia Wright pleases in the love scene and her singing is very acceptable. The bit of the whole show, however is Joseph Keno as "Henry," the elevator boy, who gives an excellence performance throughout. The chorus is very good and the scenery is attractive. Week Sept. 17, "The Girl Who Smiles."

Like the Wieting, the Empire also has many excellent bookings for the winter season. In the early part of October comes "The Red Clock" for a series of performances, and the Boston Symphony Orchestra will again visit Syracuse.

FREDERICK E. NORTON.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—The Harvard prize play, "Believe Me, Xantippe," with Richard Bubler as the star, occupied the stage at Macauley's the entire week, Sept. 10. Attendance large and appreciation of the play and players most marked. Underlined at Macauley's, David Warfield in "The Music Master."

"The Katzenjammer Kids" proved a strong attraction at the Gayety, week ending Sept. 15. Next attraction, Sept. 16, "Her Unborn Child."

The concluding week of the reduced price Summer vaudeville at Keith's does not show diminished attendance. Appearing there current week are six big specialities, including Emma Francis and Harold Kennedy and Master Gabriel.

All of the moving picture houses have enjoyed large patronage. Special mention is deserved of Bessie Love in "Wee Lady Betty," at the Alamo; Virginia Pearson in "When False Tongues Speak," at the Strand; Wallace Reid in "The Hostage," at the Majestic, and "One Law for Both" at the Mary Anderson, with a star cast.

The future of the Buckingham Theater is still in doubt, and there is continued uncertainty whether there will be a season of burlesque there in 1917-18.

The new management of the Gayety, headed by W. Wolfolk, of Chicago, is already high in the favor of the Louisville public. All promises made are being kept, the house is in fine condition, is managed in an up-to-date manner and the announcement of the season's booking shows the best of the offering in the popular-priced circuit.

Carl Bettick will continue in managerial charge at Keith's vaudeville theater, which is one of the most popular places in an amusement way in this city.

A particular interest attaches to the appearance at Macauley's of Richard Bubler, from the fact that he is the husband of a Louisville girl, who, as Louise Orendorf, a daughter of a successful physician, was one of the popular beauties of this city before her marriage.

Probably no more popular appointment as manager of a Louisville playhouse has been made in years than that of Harry Martin as director of the Macauley destinies for the season 1917-18.

CHARLES D. CLARKE.

CINCINNATI

CINCINNATI (*Special*).—The Lyric opened its season with a real entertainment, William Collier in "Nothing But the Truth," week Sept. 9-15. It may be truthfully stated that few farce comedies cause Cincinnatians to sit up and take notice, but here is one that really did. It is not saying too much to assert that there was a laugh a minute. The star was at his best and was supported by a cast of capable players including Rapley Holmes, Charles Walton, Betty Wales, Lillian Lawrence and others, who filled their respective roles more than acceptably.

"The Birth of a Nation" returned to the Grand for a week's run Sept. 9, and seems to have lost none of its drawing power.

The Zoo continued its Summer attractions just one week too long. After a season of increased patronage the orchestra concerts concluded Sept. 9 with big crowds afternoon and evening. During the week Sept. 10-15 travel pictures with lecturer and the popular ice skating exhibitions at the Woodland Theater prevailed in the evening but failed to attract crowds for the single admission charged, on account of the cold snap which set in Monday night. Burlesque at the Olympic has started a season which promises the same activity which prevailed last year.

"Experience" returned to the Lyric Sept. 16. Last year the play held the boards successfully for two weeks at the beginning of the season.

Difficulties between the Theater Managers' Association and the Musicians' Union will probably be settled before the end of the current week. At present music is being furnished in all the houses on a temporary arrangement.

WILLIAM SMITH GOLDENBURG.

PHILADELPHIA

PHILADELPHIA (*Special*).—Although a week old, "The Riviera Girl," the new Klaw and Erlanger operetta, has made such a hit it is still the talk of the town. Starting the Forrest on its gay theatrical way, it is the consensus of opinion among the local writers that the most recent addition to the long line of musical comedy successes is the peer of them all, including "The Pink Lady." The music by Kalman is even better than in "Miss Springtime," the book and lyrics by Wakeboune and Bolton are usual—not overly clever nor terribly stupid. The urban scenery is decidedly unusual, tremendous in extent, brilliant in coloring, with very clever lighting effects. The cast is splendid, and Wilda Bennet as the prima donna has made such a hit that her permanency as a star is assured. A freshness of voice and a natural naiveness of manner are two of Miss Bennet's charms that add to the pleasantness of the show. Unquestionably "The Riviera Girl" will have a long, successful run when it finally reaches Broadway.

At the Broad, "Our Betters" opened the season and was well received. The cast is excellent, including Rose Tegleban and Chrystal Herne in the leading roles.

"The Thirteenth Chair" continues to give thrills at the Adelphi and the houses have been big every night.

The screen end of the theatrical business has been very good this week. First of all, "Polly of the Circus," the first Goldwyn picture, was shown at the Stanley, where the crowds were tremendous all week.

J. SALIS COHEN, JR.

OTTAWA

OTTAWA, ONT. (*Special*).—Russell: Week Sept. 10-15, "A Daughter of the Gods," with Annette Kellermann, to very large audiences, matinee and night. Dominion: Sept. 10-12, Danny Simmond scored the greatest kind of hit; others who also pleased were Charles Deland and company, Guy Bartlett Trio, Bert and Vera Morrissey, John Stone and Art Impressions, to the usual capacity business. The Family: Week Sept. 10-15, vaudeville and pictures to very big business.

J. H. DUBB.

REPORTS FROM MIRROR CORRESPONDENTS

INDIANAPOLIS

INDIANAPOLIS (*Special*).—After two weeks of darkness following a highly successful thirteen weeks' engagement of the Stuart Walker Company that began after the close of the regular season in the spring, the Shubert Murat ushered in their season of 1917-18 with the Winter Garden production, "The Show of Wonders," Sept. 3-6, with Willie and Eugene Howard and Marilyn Miller, the big and most popular drawing cards, George Monroe, Eugene O'Rourke, and many others. The attraction has the distinction of holding the record not only for attendance but for receipts for the ten performances given during State Fair week. Up to now, this record was held by "Maid in America," which played Fair week two years ago. "Experience," seen here last September, which followed Sept. 10-15 with an entirely new cast, recalls the sudden and untimely death in Cincinnati, ten days after the engagement here, of Wright Huntington, who played the title role, an actor of wide experience and ability, who gained great popularity here as a stock actor and director some seasons ago at the Murat and later during a stock season at English's. "Irish and Proud," week Sept. 17.

Manager Ad F. Miller of English's, his family and brother, Clarence Miller, treasurer of English's, arrived Sept. 9 from their summer vacation spent at Mr. Miller's farm, near Columbus, Ohio, and announced Oct. 1 as the opening date of his theater, but not the attraction. Summer vaudeville under Barton and Olson followed the close of the regular season in the spring, which in turn was followed by Boyle Woolfolk's Company in tabloid musical comedy for the month of September.

Keith's, which has done good business throughout the summer with popular price vaudeville, opened their big time season Sept. 17.

The Park opened the last week in August with "Uncle Tom's Cabin," followed by "The Katzenjammer Kids" and "The Girl Without a Chance" the current week. "The Little Girl God Forgot," week Sept. 17.

Stuart Walker and Company, including Gregory Kelly and others, who were responsible for the premiere here of "Seventeen," the play made from Booth Tarkington's story of the same name, which had a two weeks' run during his Summer stock season here, returned last week and have been busy with ten days of rehearsal, prior to their opening in "Seventeen" at the Hartman, Columbus, Ohio, Sept. 17, under the direction of Ona B. Talbot. After a two weeks' tour in Indiana and Ohio, Mr. Walker and his company open a ten weeks' season at the Playhouse, in Chicago, Oct. 1.

PEARL KIRKWOOD.

GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH. (*Special*).—The 1917-1918 theatrical season opened rather auspiciously at all the local playhouses. On Aug. 30-31, Powers Theater ushered in the new season with a premiere performance of "Good Bye Boys," a musical farce adapted from the popular vaudeville playlet "Billy's Tombstones." The play was introduced by a very capable company, headed by Miss Natalie Alt and Edgar Atchison Ely. Business fair.

Sept. 1-2, "Potash and Perlmutter in Society" played to good houses, followed by a four days' return engagement of "Twin Beds," featuring Lois Bolton. On Sept. 7-8, we had with us that irresistible comedy, "Captain Kidd, Jr.," by Rida Johnson Young.

Frederick V. Bowers came Sept. 14-15 with "His Bridal Night," another musical play which was originally straight comedy last season. Other coming attractions are "Very Good Eddie," "The Bird of Paradise," "Turn to the Right," "Pals First," "Miss Springtime," and Mme. Sarah Bernhardt.

Keith's Theater, formerly called the Empress, inaugurated its regular season, which promises to be a most brilliant one, with an exceptionally fine vaudeville program.

An extraordinary feature has been added, prior to the regular program, in the form of a concert, given by the Keith's Orchestra on the mezzanine floor. This should prove very popular with local theatergoers, and unreserved praise is due to Manager Moler for introducing this pleasing novelty.

Week of Sept. 10 opens with a seven-act bill headlined by "Dream Fantasies," a spectacular dance program, with J. Cleveland Bonner as star, assisted by an able cast. Pat Rooney and Marion Bent are also featured.

The Majestic Gardens, the leading motion picture house, continues to prove its immense popularity by presenting the very best in photoplaydom. Paramount Photoplays at the Strand and Idlehour, to capacity business. Vaudeville and film features draw well at the Orpheum.

F. L. C.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Jane Cowl, in "Lilac Time," received a great ovation from her fellow Brooklynites at the Montauk, week of Sept. 10, being warmly applauded throughout the entire play. She was ably supported by her original company, including Orme Caldara and Henry Stephenson in the principal roles. Capacity houses marked each performance.

George White and Emma Haig headed the Orpheum bill, week of Sept. 10, in an elaborate dance offering. Amelia Stone and Armand Kaliz were seen in a one-act romance, "Mam'selle Caprice," and scored heavily. Others were Rae Eleanor Ball, violinist; Lee Kohlmar and a clever company in a sketch "Two Sweethearts"; Sylvia Loyal and her pigeons; Alexander O'Neil and Sexton; Al and Fannie Stedman in "Pianocapers"; Bert Fitzgibbon, the daffodil lad, and the Breen Family.

A splendid offering constituted the Bushwick's programme, week Sept. 10. Guilbert and Friedlander, in their own songs, and Countess de Leonardi's Futuristic Revue were the headliners, the latter with a company of ten artists. Others to appear were Lydia Barry, Dickinson and Deagon, Mr. and Mrs. Gordon Wilde, famous English shadowgraphists; Lawton, the juggler; George and Lily Garden, xylophonists, and Gen. Pisano and Company, marksmanship. Business excellent.

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—"Little Miss Innocence," at the Shubert, week Sept. 10, Chas. Gramlich and Blanche Wilcox are in the leads. The play is enjoying a very good run.

The Alhambra was closed for one week for alterations and annual renovation. Now playing Marguerite Clarke in "The Amazons." The house is beautifully decorated and was well attended throughout the week. Mr. George Fischer still remains the manager.

Nan Halperin is the leading character at the Majestic. Wilbur Mack and Nella Walker are seen in "A Pair of Tickets." Senor Westony entertains in a musical way of much merit. "A Country Store" is an act of much interest. The musical tabloid is entitled "The Searge-nauteene. Wm. Ferry offers the "Frog." Several other acts of decided value and merit complete the generous program. This is State Fair week here, and the Majestic is thronged at every performance. Business could not be better.

"Very Good Eddie" is on the boards at the Davidson, and it is very good indeed, as evidenced by the capacity houses.

The Merrill Theater is prospering under the management of Mr. Bostick. It now homes a steadily increasing patronage. The novel advertising methods and original managerial ideas have brought this house into just popularity.

"The Bridal Belles" is the offering of the Empress stock burlesque this week. A new wardrobe and scenery add much to the interest of the play. Babe LaBelle, Chubby Drisdale and Tom Dayton are leading.

At the Strand, Alice Joyce and Harry Morey are seen in "Within the Law." Wm. Gross will manage the Strand again this season. Business is good.

The Hong Kong mysteries headline the Miller program with a series of feats in magic. Senator Francis Murphy brings the audience to roars of laughter with his original wit. He is well known here from his frequent appearances. Mabel Ellsey and Company in a comedy sketch called "Maria." Ben and Hazel Mann offer some wit and songs. "Working for the City" is the sketch presented by Rogers and Brockney. Hickey and Cooper and several other acts of value complete the bill.

The Orpheum is dark, as is the Crystal. This is the first time the Crystal has been closed since its origin. It was the first vaudeville house in Milwaukee and up to this season the only house to remain open all Summer.

Joe Rose, Bert Wiggins, Geo. Brennan, Virginia Wilson and Belle Austin are leading at the Gayety. Capacity houses witness the play.

The boys from the Great Lake Naval Training School gave a concert and vaudeville performance at the Pabst for three days.

JOSEPH A. KISS.

TORONTO

TORONTO, CAN. (*Special*).—"You're in Love" was a decided success on its first appearance here, at the Royal Alexandria, week Sept. 10. Marie Flynn (Toronto girl) is good as Georgiana and her singing is splendid. May Thompson is a graceful dancer, and Mrs. Crane scores as the comedy widow. Carl McCullough, also Lloyd and Wells, prove sprightly dancers, and Madge North (who is not programmed in any character) has the finest singing voice in the company, making the biggest success of the evening in her number, opening of the second act. Coming after a long season of stock and repeat plays, "You're in Love" is welcome indeed. Big business.

The Grand returned to its former policy as a popular priced theater, and a better attraction than "Pretty Baby" could hardly have been chosen. Jean Tynes and Jim Hodges, both new here, pleased immensely, and the costumes and scenery new and pleasing. Good attendance.

Blossom Seeley and her four clever partners have a distinct combination of original and entertaining qualities in their act and score well at Shea's. Olive Briscoe, with new and clever songs and patter, is well received. Birdie and Arthur Conrad, a versatile pair, and Al Lydell and Bob Higgins are also well liked. Big business.

The bill of fare at Loew's is decidedly good. Local people are in the limelight.

"Shrapnel Dodgers" (returned boys from France), with their musical stunts on violins made from biscuit tins, are deservedly well received. Miller and Company, Lee and Bennett, and Morris Golden, also the film of "Almighty Dollar," with Frances Nelson, are entertaining. Large attendance.

Hippodrome: Goldel and Manley and Marie Sparrow are the best numbers of a fairly good bill. Good attendance.

"Polly of the Circus," with Mae Marsh, is a very attractive screen drama, at the Regent, very wholesome with its frequent flashes of humor, and is drawing large audiences daily.

Strand: Douglas Fairbanks in "American Aristocracy" scores with its thrilling adventures, and a triangle comedy, "Home of Scandal," and "A Departmental Case," featuring Chas. Kent, together with Mutual Weekly, constitute a good bill. Good attendance.

"Intolerance" continues a third week to large attendance daily, at Massey Hall.

GEO. M. DANTREE.

HAVERHILL

HAVERHILL, MASS. (*Special*).—The Strand Theater opens its Winter season with one of the best programs of motion pictures shown here, showing "On Trial," Dustin Farnum in "The Spy," Theda Bara in "Camille," to be followed by "Civilization," "God's Man," William Farnum in "When a Man Sees Red," "Fatty" Arbuckle in "His Wedding Night," and Ruth Roland in "The Neglected Wife."

The Orpheum opened with Douglas Fairbanks in "In Again, Out Again," playing four days to crowded houses, followed by Pauline Frederickx in "The Love that Lives" and Billie Burke in "Mysterious Miss Terry," and Sessue Hayakawa in "Hashimura Togo," Week Sept. 17-22, Olga Petrova in "The Law of the Land" Vivian Martin in "Little Miss Optimist." Week Sept. 24-29 Mary Pickford in "Rebecca of Sunnybrook Farm."

C. T. ISSENTELL.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Keith's Sept. 10-15: Having had twenty weeks of stock company entertainments, Keith's has changed to vaudeville. The show as a whole can easily be classed as one of the very strongest opening attractions ever staged here. The headline number on the bill is "The Lincoln Highwayman," featuring Paul Dickey, George Abbott and Ines Plummer. The Five Metrettis are seen in wonderful acrobatic stunts.

The Modern Theater, under the management of Mr. Stanton, is showing, week Sept. 10-15, an elaborate screen production. Empire Theater, "The Toll of Sin," featuring Harold Vosburg; "War and the Women," "Bob the Fixer," and a comedy, "Shells and Shivers," are being shown.

Spiegel Revue Company, playing at the Colonial Theater, Sept. 10-15, gave an open air concert in Exchange Place, Providence, Sept. 12, at noon time, for the benefit of Our Boys in France Tobacco Fund. The performance was given on a large theatrical scenery truck. Midgie Miller sang.

Colonial: "The Spiegel Revue," an excellent burlesque show, with Midgie Miller as the leading woman. Miss Miller is supported by Emma Cook and Mae Clinton, while two chorus girls, Julia Brown and Dinkie Dare, help with musical selections.

Emery's Majestic: Maurice Samuel and players present a playlet entitled "A Day at Ellis Island." Other features were well done.

Fay's: Almont, Dumont and Ed Coe, a clever trio of instrumentalists, vocalists and comedians, are the headliners for this week. The Quaker Four, a quartet of pretty girls, present several songs and are followed by Martin Law and company in a playlet, "The Wager," in which Mr. Law impersonates six different characters.

ELMER C. SMITH.

EAU CLAIRE

EAU CLAIRE, WIS. (*Special*).—Grand Opera House (B. J. Bostwick, manager): During the closed Summer season this house has undergone many extensive changes and improvements. It was opened on Sunday evening, Sept. 9, by one of the welcome annual visitors to this city—Fiske O'Hara, in his new play, "The Man from Wicklow." The house was entirely sold out and many were turned away.

W. J. BAGLEY.

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NEW ORLEANS

NEW ORLEANS, (*Special*).—The public taste seems to be toward vaudeville and motion pictures, and aside from the Tulane, which alone adheres to the dramatic and operatic, all theatres have adopted a combination vaudeville and motion picture policy.

Florence Webber and company, in their second week here, presented "The Man Who Owns Broadway," Sept. 9-15. Miss Webber and Frank Moulan play the principal roles capitally, and the supporting company proved satisfactory.

Loew's Crescent Theater, in its second week, Sept. 9-15, reaped a harvest. Charming Alice Brady in person was an additional attraction. Other features were Jan Rubini, Marshal and Welton, Aerial La Valla, William and Heid, Kalmer and company, and a photoplay presenting Vivian Martin in "Little Miss Optimist."

At the Palace, week Sept. 9-15, the bill consisted of five vaudeville and four film features, as follows: Gallerini and Son, Thomas J. Ryan-Richfield company, Walter Ward and Uselma, Harry and Etty Conley, Maxine Bros. and Bobbey, the film features being Gail Kane in "The Bride's Silence," "The Fighting Trail," Gaumont Weekly, and modern cartoons.

A good bill prevailed at the St. Charles Orpheum, Sept. 9-15. The features were: Charles Withers, Edwin Ardin, Berni and Baker, Marie Le and company, Wiener and Reesel, Vivian Holt and Lillian Rosedale, Ballyhe Trio, the Orpheum Travel Weekly, and Professor E. E. Tosso's orchestra.

The Tudor, Trianon, Strand, Globe and Diamond theaters, all motion picture houses strictly speaking, are presenting excellent bills and drawing well.

J. M. QUINTERO.

BRUNSWICK, ME.

BRUNSWICK, ME. (*Special*).—Cumberland: The season opened Sept. 10 with "Flora Bella"; fine company to fair business. "Daddy Long-Legs," Sept. 18.

JAMES F. SNOW.

STEIN'S MAKE-UP NEW YORK

BENNINGTON, VT.

BENNINGTON, VT. (*Special*).—The Opera House, J. B. Harte, manager, is putting on local moving pictures. First outdoor scenes taken Sept. 9, 10, 11, 12; indoor scenes taken Sept. 10, 11, 12, at Bennington Opera House, to be followed by the picture being shown in the Opera House in the near future. Manager Harte is offering his patrons a form of entertainment which never before has been attempted in this town. In addition to the regular program on the three nights stated, there will be taken on the stage, which is arranged as a motion picture studio, several scenes. It is not often that onlookers have the privilege of being comfortably seated and in a position of learning how these mystifying pictures are made and put together. It is only fair to suppose that Benningtonions will fill the Opera House to capacity, and judging from the scenes to be made of the bold villain, the lovely heroine, the uppish maid, the funny butler, rich men, poor men, clerks society maids and other characters which go to make the story to be filmed here will prove interesting as well as an evening of merry entertainment.

Director Roberts is the director of the local troupe photographing every aspect of Bennington, and is also staging and filming the local production in which only local talent is acting.

The moving picture to be made here will include two parts, one showing views of Bennington, called "Here and There," showing sights of Bennington and incidental scenes, and the second part will be the play proper, not a comedy, filmed from one of the scenarios which Director Roberts brings with him. Director Roberts is highly elated with the histrionic ability of his cast. The leading parts in the drama fall to Mrs. Margaret Graves, Misses Shields, McLeod, Cornell, Hackett, Wellington. The men are Luther Graves, Cobra Graves, Harte, Hare, McLead. Others in the cast are: Misses Stark, Lasor, Cronin, Cardinal, Pleasant, Carron, Lynch, St. Mary, Marron and Pratt. Men: Haddad, Woodward, Norful, Lever, Parker and others. Jack Young, the photographer and camera man, who has shot many famous players to pen a "movie" expression, and also has had the pleasure of already photographing a girl who has gained great prominence in the picture world and comes from Bennington, namely, Lorraine Huling, in the "Fall of a Nation."

IDA B. LIVINGSTON.

POUGHKEEPSIE-NEWBURGH

POUGHKEEPSIE, N. Y. (*Special*).—Collingwood Opera House: "Nothing but the Truth" held the boards, and by all accounts pleased the audiences, Sept. 3. Sept. 12, "You'r in Love," musical comedy, by all box office records will do a splendid business. Coming Sept. 19, "Oh, Boy," musical comedy; advance sale to date looks like land sliding business for this attraction.

The Dutchess, Vassar, Best and Liberty Theatres are holding their own by showing first-run photoplays.

NEWBURGH.—Academy of Music: Labor Day matinee and evening, "Mutt and Jeff Divorced" attracted two large audiences. "Nothing but the Truth" was enjoyed by a select audience, Sept. 6-7-8; "You're in Love," one of Broadway's latest successes, pleased the audience with very tuneful musical numbers, Sept. 11, Coming, Grace George's "Eve's Daughter."

Cohen's Opera House: Sept. 3-4-5, Fred Irwine's "Majestic Burlesquers" pleased the audiences. Sept. 10-11-12, Dave Marion and his company are running a record breaking business. Show is as good as plenty of our Broadway musical productions, according to some of our burlesque fans. Next attraction, "Social Maids."

A. EDWARD WALKER.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

AFTER Office Hours (Arthur C. Alston): Buffalo 17-22, Pittsburgh, 24-29; Cleveland, Oct. 1-6.

ARLISS, George (George C. Tyler): N.Y.C. 17—indef.

BRAT, The (Oliver Morosco): N.Y.C. 10-22.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C., Aug. 15—indef.

BUTLER, Richard (A. G. Delamater): Frankfort, Ky. 19. Lexington 20-21, Knoxville, Tenn. 22, Nashville 23-25, New Decatur, Ala. 26, Birmingham 27-29, Memphis, Tenn. 30-Oct. 1.

CAPTAIN Kidd, Jr. (Cohan and Harris): Chgo., 9-29.

CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, Ind.—indef.

COMMON Clay: Washington, 17-22.

COUNTRY Cousin (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. 3—indef.

DAUGHTER of the Sun (Rowland and Clifford): Omaha, Neb. 16-19, Lincoln 20, St. Joseph, Mo. 21-22, Kansas City 23-29, St. Louis 30-Oct. 6.

DAYBREAK (Selwyn and Co.): N.Y.C. Aug. 14—indef.

DE LUXE, Annie (Arthur Hammerstein): N.Y.C. 4—indef.

EVE'S WOMAN (Henry W. Savage): Boston 10-29.

EXPERIENCE (Wm. Elliott and Comstock and Gest): N.Y.C. 17-Oct. 6.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22—indef.

FAIR and Warmer (Selwyn and Co.): St. Paul 17-22.

FAMILY Exit: N.Y.C. 19—indef.

FLAME, The (Richard Walton Tully): Lansing, Mich. 19, Toledo, O. 20-22.

GEORGE, Grace: Utica, N. Y. 21.

GIRL Without a Chance (Robert Sherman): Dunkirk, N. Y. 19, Butler, Pa. 20, N. Y. 21-22, Niagara Falls, N. Y., 24-25, Jamestown 26, Sharon, Pa. 27, Greenville 28, Beaver Falls 29.

GIRL Without a Chance (Robert Sherman): Chgo. 9-22, Milwaukee, Oct. 1-6.

GIRL Without a Chance (Western): Robert Sherman): Rochester, Minn. 19, Winona 20, Blue Earth 20, Le Sueur 21, Superior, Wis., 22, Duluth 24-26, Ashland, Wis. 27, Ironwood, Mich. 29.

GOING Straight: Peoria, Ill. 16-19; Omaha, Neb. 20-22.

GOOD For Nothing Husband (Robert Sherman): Milwaukee 16-22, Buffalo 24-29.

GOOD for Nothing Husband (Western): Robert Sherman): Spirit Lake, Ia. 19, Armstrong 21, Shirley 22, Cherokee 24, Aurelia 25, Rolfe 26, Forest City 27, Southerland 28, Iowa Falls 29.

GOOD for Nothing Husband (Eastern): Robert Sherman): Beaver Falls, Pa. 19, Butler 20, Salem, O. 21, Canton 22, Ashtabula 24, Mercer, Pa. 25, Erie 26, Jamestown, N. Y. 27, Corry, Pa. 28, Oil City 29.

GOOD Gracious Annabelle! (Arthur Hopkins): Boston 10-29.

GRAHAM, Oscar: Hydro, Okla. 19, Carnegie 20, Granite 21, Comanche 22, Graham, Tex. 23, Jacksboro 25, Bryan, Okla. 26, Nocona, Tex. 27, Electra 28, Harrold 29.

HEART of Wetona: Pittsburgh 17-22.

HERE Comes the Bride (Klaw and Erlanger): Boston, Aug. 27-Sept. 22, N.Y.C. 25—indef.

HILLIARD, Robert: N.Y.C. 17—indef.

HIS Bridal Night (Perry J. Kelly): Kalamazoo, Mich. 19, Adrian 20, 21, South Bend, Ind. 22, Benton Harbor, Mich. 23, Celina, O. 24, Rockford 25, Elkhart, Ind. 26, Plymouth 27, Madison, Ind. 28, Waukesha 29, Baraboo, Oct. 1, Riverland Center 2, Janesville 3.

INNER Man (Messrs. Shubert): N.Y.C. Aug. 13-Sept. 22.

JUST a Suggestion (Oliver Morosco): Los Angeles Aug. 6—indef.

KNIFE, The (Messrs. Shubert): Los Angeles 17—indef.

LASSOO, The (Victor Mapes): N.Y.C. Aug. 13—indef.

LEAVE It to Me: Worcester, Mass. 17-22.

LITTLE Girl in a Big City (Arthur C. Alston): Cleveland 17-22, Detroit 23-29.

LITTLE Girl That God Forgot: Indianapolis 17-22.

LITTLE Miss Innocence: Columbus, O. 17-22.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. 24—indef.

LUCKY O'Shea (Allen Doone): N.Y.C. 3—indef.

KNIFE, The (Messrs. Shubert): B'klyn, 17-22.

MAN Who Came Back (William A. Brady): N.Y.C. Sept. 2, 1916—indef.

MARSH, Robert B. (Wm. A. Brady): Boston 17-29.

MARY'S Ankle (A. H. Woods): N.Y.C. Aug. 6—indef.

MILLIONAIRE and the Shop Girl: St. Louis 17-22.

MOTHER Carey's Chickens (John Cort): N.Y.C. 25—indef.

NOTHING But the Truth (Co. 1, Anderson and Weber): St. Louis 16-22, Kansas City 23-29, Milwaukee 30-Oct. 6.

NOTHING But the Truth (Co. 2, Anderson and Weber): Lincoln, Neb. 18, 19, Hastings 20, McCook 21, Colorado Springs, Colo. 22, Denver 23-29.

NOTHING But the Truth (Southern): Anderson and Weber): Sumter, S. C. 19, Columbia 20, Orangeburg 21, Asheville, N. C. 22, Anderson, S. C. 24, Augusta, Ga. 25, Savannah 26, Brunswick 27, Jacksonville, Fla. 28, 29, Albany, Ga. Oct. 1-3.

NOTHING But the Truth (Eastern: Anderson and Weber): Plattsburg, N. Y. 19, Glens Falls 20, Johnstown 21, Watertown 22, Oswego 24, Little Falls 25, Herkimer 26, Norwich 27, Oneonta 28, Binghamton 29, Corning, Oct. 1, Ithaca 2.

OLD Lady 31 (Lee Kuzel): Boston 3—indef.

ONE Girl's Experience (C. B. Primrose): Marion, Ind. Aug. 19, Terre Haute 20, Connersville 21, New Castle 22, Middletown, O. 23, Lebanon 24, Athens 25, Gloucster 26, Corning 27, Wellston 28, Tippecanoe City 29, Munstry 30, Bellefontaine Oct. 1, Marysville 2, Fremont 3.

ONE Girl's Experience: Milwaukee 17-22.

OTHER Man's Wife (L. A. Edwards): Johnnesburg, Pa. 19, Olean, N. Y. 21, Jamestown 22, Cattaraugus 24, Dalton, Pa. 25, Wellsboro 26, Binghamton, N. Y. 27, Schenectady 28, 29.

OUR Betters (John D. Williams): Phila. 10-22.

OVER the Phone (George Bradhurst): N.Y.C. 13—indef.

PALS First (J. Fred Zimmerman): Chgo. Aug. 12—indef.

PARLOR, Bedroom and Bath (A. H. Woods): Chgo. Aug. 26—indef.

PAWN, The (Messrs. Shubert): N.Y.C. 6—indef.

PEG o' My Heart: Phila. 17-22.

PETER Ibbetson (Lee Shubert): N.Y.C. 3—indef.

POLLY With a Past (David Belasco): N.Y.C. 6—indef.

POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Syracuse, N. Y. 17-19.

POST, Guy Bates (Richard Walton Tully): N.Y.C. 3—indef.

POTASH and Perlmutter in Society (A. H. Woods): Minneapolis 17-22.

SEVENTEEN (Stuart Walker): Columbus, O. 17-19, Lima 20, Marion 22, Anderson, Ind. 23, Marion 25, Ft. Wayne 26, 27, South Bend 28, 29, Chgo. Oct. 1—indef.

SHORE Acres: N.Y.C. 17-22.

SKINNER, Otis (Chas. Frohman, Inc.): Chgo. 16—indef.

SKY-HIGH: Buffalo 17-22, Toronto 24-29.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27—indef.

13TH CHAIR (William Harris): Chgo. 3—indef.

13TH CHAIR (William Harris): Phila. 3—indef.

13TH CHAIR (William Harris): Columbus, O. 20-22.

THIS Way Out (J. Fred Zimmerman, Jr.): N.Y.C. Aug. 30-Sept. 22.

TRAIL of the Lonesome Pine: Providence, R. I. 17-22.

TURN to the Right (Winchell Smith and John Golden): Boston 1—indef.

TURN to the Right (Winchell Smith and John Golden): Buffalo 16-18.

TWIN Beds (Special: A. H. Stern): Cleveland 17-22, Louisville, Ky. 24-29, Indianapolis, Ind. Oct. 1-6.

UNBORN Child (A.): Louisville, Ky. 17-22.

UNDER Fire (Klaw and Erlanger): Frisco 10—indef.

UPSTAIRS and Down (Oliver Morosco): Chgo. Aug. 19—indef.

VERY Idea (Anderson and Weber): N.Y.C. Aug. 6—indef.

WANDERER, The (Elliott, Comstock and Gest): Phila. 10—indef.

WHICH One Shall I Marry? (Rowland and Clifford): Chgo. 16-29, Omaha 30-Oct. 6.

WHITE Feather: Buffo. 17-22.

WHITE Slave: Detroit, 17-22.

TRAVELING STOCK

BOYER, Nancy: Norwalk, O. 30-Oct. 6.

PERMANENT STOCK

BOSTON: Copley.
BOSTON: Globe.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
B'KLYN: Fifth Avenue.
B'KLYN: Grand Opera House.
BUFFALO: Star.
BUTLER, Pa.: Lyric.
CHICAGO: Crown.
CHICAGO: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Bostck Glen.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
JAMESTOWN, N. Y.: Lyric.
JAMESTOWN, N. Y.: Samuel's Opera House.
JERSEY CITY, N. J.: Academy.
LAFAYETTE, Ind.: Family.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
MINNEAPOLIS: Shubert.
NEWARK, N. J.: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW ORLEANS, La.: Tulane.
NEW YORK CITY: Lafayette.
OAKLAND, Cal.: Playhouse.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PROVIDENCE: Keith's.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SCHENECTADY, N. Y.: Hudson.
SEATTLE: Wilkes.
SIOUX CITY: Grand.
SPRINGFIELD, Mass.: Poli's.
ST. PAUL: Shubert.
STAMFORD, N. J.: Treat.
WACO, Tex.: Bessie Dainty Players.
WATERBURY, Conn.: Poli's.
WILKES-BARRE, Pa.: Poli's.
WINNIPEG, Can.: Winnipeg.
YONKERS, N. Y.: Warburton.

OPERA AND MUSIC

ABORN Opera Company (Milton and Sargent Aborn): Pittsburgh 17-22.

BEAUTY Shop (H. H. Mose): Erie, Pa. 17-22, Lancaster, Pa. 24, Reading 25, Hanover 26, Waynesboro 27, Hagerstown, Md. 28, Cumberland 29, Clarksburg, W. Va. Oct. 1, Parkersburg 2, Marietta, O. 3.

CANARY Cottage (Oliver Morosco): Toronto 17-22.

CHEER Up (Chas. Dillingham): N.Y.C. Aug. 13—indef.

CHIN Chin (Chas. Dillingham): Hartford, Conn. 18, 19.

COHAN Revue of 1916 (Cohan and Harris): Frisco 3—indef.

COME Back to Erin: Utica, N. Y. 17-19, Syracuse 20-22.

DEW Drop Inn (Myron T. Hinz, Inc.): Buffalo 17-22.

GOOD-BYE Boys: Chgo. 1—indef.

GOOD Night Paul (Ralph Herz): N.Y.C. 3—indef.

HANS and Fritz: Trenton, N. J. 21-22.

HAVE a Heart (Eastern, Henry W. Savage): Allentown, Pa. 17-22, Trenton, N. J. 24-29.

HAVE a Heart (Western, Henry W. Savage): Worcester, Mass. 17-19, Springfield 20-22, Meriden, Conn. 24, Bridgeport 25, 26, New Haven 27-29.

HIS Little Widows (Anderson and Weber): Boston Aug. 14—indef.

HITCHCOCK, Raymond: N. Y. C. June 7—indef.

KANKA (Arthur Hammerstein): Utica, N. Y. 20.

KATZENJAMMER Kids: Nashville, Tenn. 17-22.

LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N. Y. C. Aug. 28—indef.

LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y. C. Aug. 27—indef.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16—indef.

MISS Springtime (Klaw and Erlanger): Balto. 17-22.

MISS Springtime (Klaw and Erlanger): Montreal, 17-22.

MUTT and Jeff: Hoboken, N. J. 17-22.

NIELSON, Alice (Wm. Elliott and Comstock and Gest): Buffalo, 10-18.

OH Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.

OH Boy! (F. Ray Comstock): Phila. 10—indef.

OH Boy! (F. Ray Comstock): Boston Aug. 1—indef.

PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.

POM-POM (Henry W. Savage): Norfolk, Va. 19, 20, Richmond 20-22, Petersburg 24, Danville 25, Salisbury, N. C. 26, Greensboro 27, Raleigh 28, Wilmington 29.

RAMBLER Rose (Chas. Frohman, Inc.): N.Y.C. 10—indef.

RIVIERA Girl (Klaw and Erlanger): Phila. 10-22, N.Y.C. 24—indef.

SAFETY First: Memphis, Tenn. 17-22.

SAN Carlo Opera Co.: Utica, N. Y. 18.

SHOW of Wonders (Messrs. Shubert): Pittsburgh 17-22.

SO Long Letty (Oliver Morosco): Frisco July 29—indef.

STEP Lively: Kansas City 17-22.

STOP! Look! Listen! (Perry J. Kelly): Lancaster, Pa. 19, Pottstown 20, Annapolis, Md. 21, Hagerstown 22, Cumberland 24, Clarksburg, W. Va. 25, Parkersburg 26, Huntington 27, Lexington, Ky. 28, 29, Cincl., 30-Oct. 6.

WILSON, Al H. (Sidney R. Ellis): Canton, O. 19, New Phila. 20, Cambridge 21, Wheeling, W. Va. 22.

ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Boston 17—indef.

MINSTRELS

DUMONT'S: Phila. 1—indef.

FIELD, Al G.: Charlotte, N. C. 19, Durham 20, Greensboro 21, Danville, Va. 22, Lynchburg 24, Norfolk 25, 26, Richmond 27-29, Columbia, S. C. Oct. 1, 2, Augusta, Ga. 3.

MISCELLANEOUS

Thurston the Magician (R. R. Fisher): Paterson, N. J. 24-29, Utica, N. Y. Oct. 1-3.

REPORTS FROM MIRROR CORRESPONDENTS

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—John Steven McGroarty, through William G. Colvin, is marking out a road tour for McGroarty's new play, "Jan." This production has had a successful two weeks' run in Los Angeles. Mr. McGroarty has rewritten a great part of it, and the practically remade play has already gone into rehearsal.

Constance Crawley and Arthur Maude have returned to the legitimate, and with Lamar Johnstone appeared at the Orpheum Sept. 17 in a playlet entitled "The Lady and the Critic." M. Meyerfeld, president of the Orpheum Theater Company, was in town for a few days last week. One of the acts he personally saw tried out was the Constance Crawley sketch, which he immediately booked.

Donald Bowles, Oliver Morosco's new West Coast manager, has been ill for the past two weeks. As yet he has been able to but partly shoulder his new responsibilities. Mr. Bowles is a favorite in Los Angeles, and he has many friends hoping for his early and complete recovery.

Carl Walker, manager of the Pantages Theater, has booked the Vitagraph's big Western serial directed by William Duncan, "The Fighting Trail." In it Mr. Duncan and Carol Halloway play the leading roles. This picture begins its fifteen-episode release on Sept. 17.

Joseph Montrose, general manager for the Western Klaw and Erlanger productions, is again in Los Angeles after a week in San Francisco, where he opend with "Here Comes the Bride." Mr. Klaw accompanied him on the San Francisco trip.

The return of Frank Egan is awaited with interest, as Mr. Egan's trip to the East, we are told, was for the purpose of securing Holbrook Bling for Mr. Egan's Little Theater.

"Crooked Crooks" is the title of a farce-comedy purchased by Marc Klaw just previous to his leaving San Francisco for the East last week. Robert Dillon, a scenario writer at Universal City, is the author of this play.

William Duncan, director and lead of the Vitagraph "Fighting Trail" serial, and Carol Halloway, his leading woman in this daring serial, made a personal appearance at the Pantages Sept. 17, which marked the first showing of the serial's first episode.

Kathleen Clifford as "The Smartest Chap in Town" came into instant popularity with Los Angeles attendances at the Orpheum Theater. "The Cinderella Man" is in its fifth week at the Morosco Tuesday. Pauline Barri as "Miss Hamlet" is the headliner at Pantages, with Leila Shaw and company in "A Truthful Liar" as an interesting attraction. Mason Opera House remains dark.

Daisy Harcourt, Arthur La Vine Company, plus five other vaudeville acts, comprise the Hippodrome program.

Oliver Morosco is expected back from his New York trip on Nov. 1. Mr. Erlanger, of the Klaw and Erlanger combination, is expected in Los Angeles.

Henry G. Decker, one of the first stage hands in Los Angeles, died last week from complications brought on by a fall on the Burbank Theater stage a year ago. He was sixty-seven years of age and came to California in 1854. He was the first chief of the Los Angeles fire department and a charter member of the T. M. A. Local No. 35.

Carl J. Walker, manager of Pantages, is to have a vacation, his first since assuming control of the house several years ago. It is understood that Harry E. Cornell, manager of the Oakland Pantages, will fill in while Walker is away.

Edith Howarth, playing Ophelia in "Miss Hamlet," at Pantages, gives an unusually refreshing portrayal. Her "he loves me, he loves me not," with a head of lettuce, is a delight.

MABEL CONDON.

DALLAS

DALLAS, TEXAS (*Special*). — Majestic — Interstate Vaudeville (Steve von Puhl, mgr.): "Six Little Wives," a tabloid musical comedy by Will M. Hough and Boyle Woolfolk, is the ace card in the week's shuffle, Sept. 3. Irving Newhoff and Dode Phelps, who appeared here last season as a two-act, are the feature team of this bright and breezy bit of entertainment. The chorus is large and well trained, the song numbers are all well above the average, and in fact the whole piece is capital.

Raymond Wilbert in a hoop-rolling turn called "On the Golf Links" (for no very obvious reason) started the evening's festivities. Good stuff, but it needs more cayenne and musle. Nip and Tuck, in tumbling and contortion work, put over some right clever stunts to a good reception. Good-night, and here comes Harry Hines! This as-he-calls-himself "The 58th Variety," can get more laughs in less time on screaming jasbo patter than any known human entity in the vaudeville firmament that we have seen here for a number of years. His work went over with a bingo. William Hallen and Ethel Hunter, our old friends, in "Just for Fun," were tip-top as always. Frank and Tobie in interpretative dances and songs went rather flat.

Hippodrome — Popular Priced Vaudeville—An all-girl bill this week consisted of Jessie Bell and her company of four in "Peace, Liberty and Justice"; Davis and Palmer, vocal and piano act; the Harvey Sisters, soft and wooden shoe dances; the Vivianos, singers, and Pathe Weekly. Good crowds.

Jefferson—Pantages Vaudeville—The bill consists of "Beauty Orchard," a girl act headed by Frank Sinclair and Cliff Dixon, seconded by a toothsome array of girls; Minnie Allen, "the petite iridescent star"; imitations—yes, Eva Tanguay too; Harlan Knight and co. in "The Chalk Line," a rural playlet; Olson and Johnson, songs and bokum; Alexandria, a xylophonist who won instant favor by not playing the overture from "William Tell." S. R. O. every performance.

Mamie Greenwall, daughter of the late Phillip W. Greenwall, will manage the Dallas Opera House during the coming season. Miss Greenwall has assisted her father in the management for the last three years, and possesses every capability for this position. She has a winning personality and is very popular among the various road managers who make Dallas.

Al. G. Barnes's big ring wild animal show here Sept. 11; the Hagenbeck-Wallace Show three days later, and Ringling Brothers appear Sept. 24.

FRANCIS FOLSOM FIFE.

SAN ANTONIO

SAN ANTONIO, TEXAS (*Special*).—The Grand opened its season Sept. 3 for 1917-1918 with the Emma Bunting Stock company, with an engagement of nine weeks. The house has been retouched and everything is fresh and clean for the opening. Miss Bunting has with her this season George Whittaker, who was here last season; Friedkin and Albert Vees, who were also here last season, all of whom made a pronounced success with the patrons of the Grand. Others casted with Miss Bunting are Arma Roma, Ollie Cameron, Mr. Townsley, Frank Wallace, Lillian Reneka, Horace V. Noble, director; Ben Dedecke, scenic artist; Fred Wear, and Frederic Clarke, business-manager.

Miss Bunting opened with "The Return of Eve," week Sept. 2-8. The reception tendered Miss Bunting and her company at the Grand was one to be remembered. The theater was filled long before the curtain rose, and standing room was at a premium. Miss Bunting has many friends and admirers, and it seemed that they were all there to welcome her. "The Return of Eve" was something different from anything that Miss Bunting has ever presented here before, and it took well. Her reception took the form of an ovation, and she had to bow her acknowelgment again and again. As Adam, Mr. Whittaker scored heavily; he also received a great reception on his appearance. Vees and Friedkin shared honors with Miss Bunting, and all the other characters were unusually well played. "The Return of Eve" was followed by "Little Peggy Moore" week Sept. 9-15.

With the thousands of soldiers here this Winter, San Antonio playhouses will surely reap a harvest.

Majestic, Vaudeville—The regular season, 1917-1918, of the Majestic opened Sept. 2, with Edward Raymond as local manager again this season. The Majestic has decided to try three performances on Saturdays, Sundays and holidays, and will run this year for seven days instead of five, as last year. The opening bill was "The Girl from Amsterdam," Boyle and Brown, Aubria Rich and Ted Lenore, Monde and Selle, Olga, violinist, and Private Louis Hart. The Four Kings offer a tight wire act with a number of new and graceful tricks.

HADEN F. SMITH.

VICKSBURG

VICKSBURG, MISS. (*Special*).—In war time the stage is ever at its most prosperous state, and the present season is no exception to the rule. In fact, it is proving and will as the months roll on prove to be the most prosperous season ever known in America. More companies are being organized in New York to-day than for the past five years, and they are all high-class ones. One of the principal reasons for this is that there will be in full swing this Winter thirty-two cantonments at which Uncle Sam will be training his new army. During the day the boys will have all the work that they can stand up to, but when night comes clean and wholesome amusements will be urged on. These cities will become week stands instead of one-nighters or no nighters at all, and the Government will see that only the best of the standard attractions will be shown.

Henry Mayer, manager of the Walnut Street Theater, has been exceptionally fortunate in his bookings, as Vicksburg lies between Hattiesburg, Alliston, Ala., and Alexandria, La., where the best of attractions will be routed. The following partial list of the attractions will give a taste of the dramatic treats in store for the patrons of the Walnut Street: The theater will open with the famous Mlizi Hajos in Henry W. Savage's production of "Pompom" early in October. This is a combination that carried the country by storm last year, and as Miss Hajos has an international reputation and Henry W. Savage is justly famous as a producer, the opening ought to be a great success.

Contracts are being received daily and all in all the season promises to be one of the most successful in point of attractions of any in the past dozen years.

OTTO F. WEIMAR.

UTICA

UTICA, N. Y. (*Special*).—The opening of the Fall season has brought many changes in the policies of several theaters. After Sept. 10 the Avon, Utica's leading picture house, is to run polite vaudeville and movies, giving three shows daily. This theater has the best facilities for handling vaudeville and the largest stage of any theater in the State outside the New York Hippodrome.

The Colonial is to run legitimate exclusively this season, and is under the new management of Sim Allen, formerly manager of the Orpheum at Altoona, Pa. He succeeds George W. Carr, who has gone to Reading, Pa. Mr. Allen assures Utica of the best and biggest attractions on the road this coming Winter.

After being dark during the Summer months, the Lamberg opened Aug. 23 with Mollie Williams's Liberty Girls. Mr. Lamberg advises that he will continue to run the always popular burlesque, and in addition, beginning Sept. 17, will substitute the legitimate for vaudeville the first three days of the week. This is the first time that the legitimate has ever been run at this theater. "Womanhood the Glory of a Nation" played here Sept. 10-12.

The Majestic, after a most successful Summer season of pictures and vaudeville, will continue the same arrangement throughout the Winter.

The Alhambra Amusement Company, controlling the DeLuxe and Alhambra theaters, have taken over the Paramount Pictures, augmented their orchestras and made other changes. Mary Pickford appeared at their theaters week Sept. 3. Business was very good.

Every indication seems to be that 1917 is going to be a banner year, theatrically, in Utica, and managers are finding their theaters too small to accommodate the crowds.

FRANK M. DUGAN.

ST. JOSEPH, MO

ST. JOSEPH, MO. (*Special*).—The opening attraction of the Lyceum was George Klimt's "The Millionaire's Son and the Shop Girl," Sept. 6-7, a production of merit. The stage settings deserve special mention. Nell Redd as Katie Hogan was the star of the play and made a decided personal hit. Business fair. Next attraction, "Step Lively."

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